

The NEW YORK
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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MAY 24, 1922

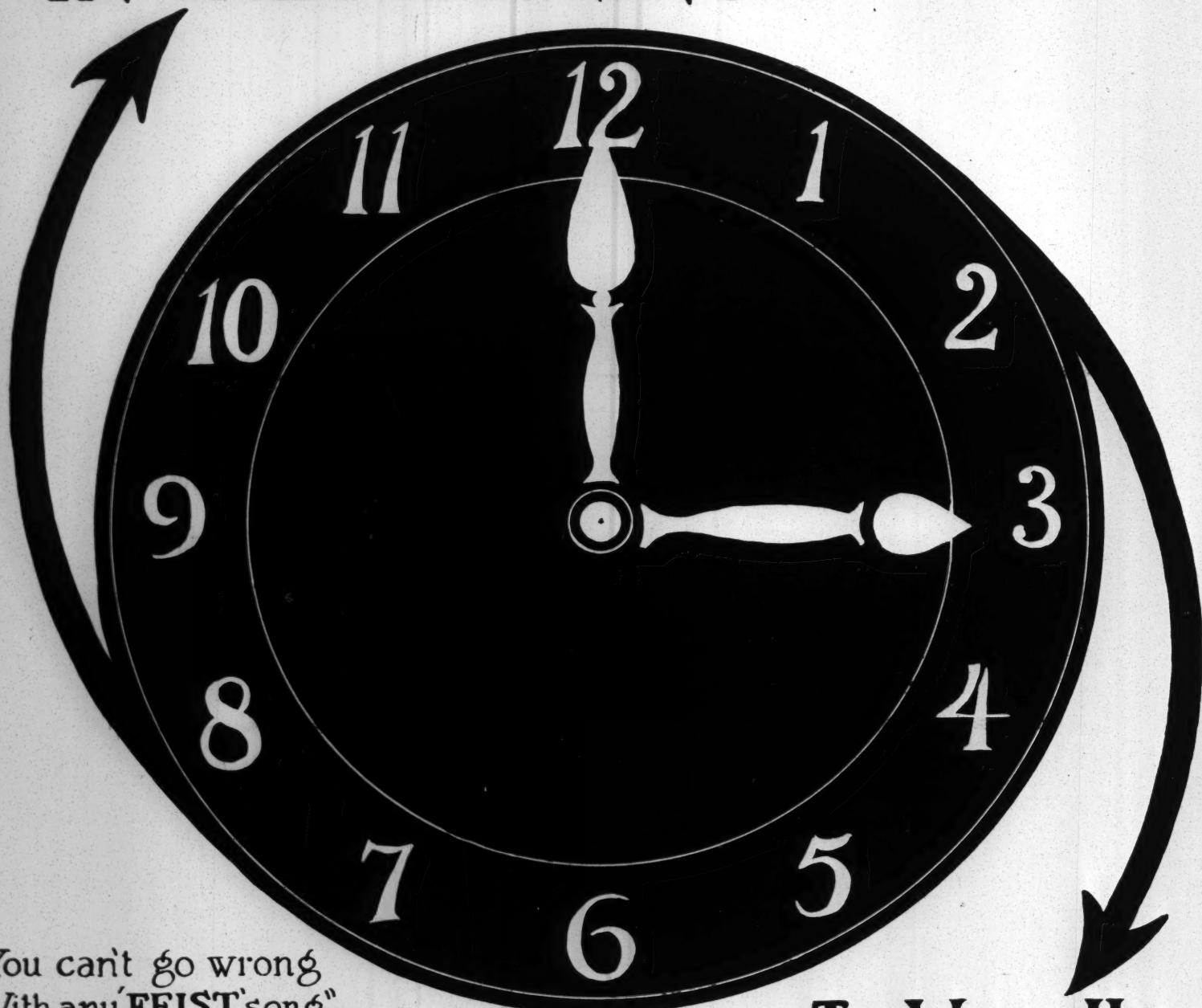
PRICE FIFTEEN CENTS



EVA SHIRLEY

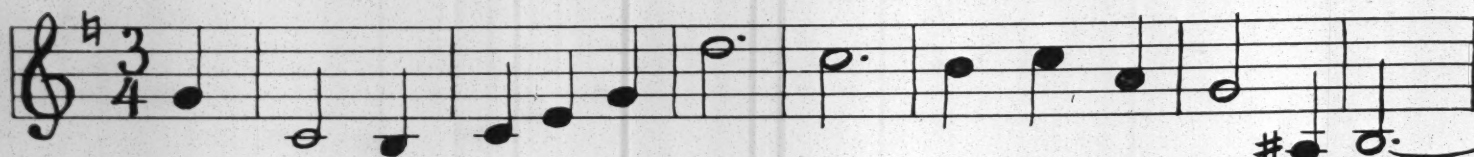
THE NATIONAL THEATRICAL WEEKLY

THREE O'CLOCK IN THE MORNING

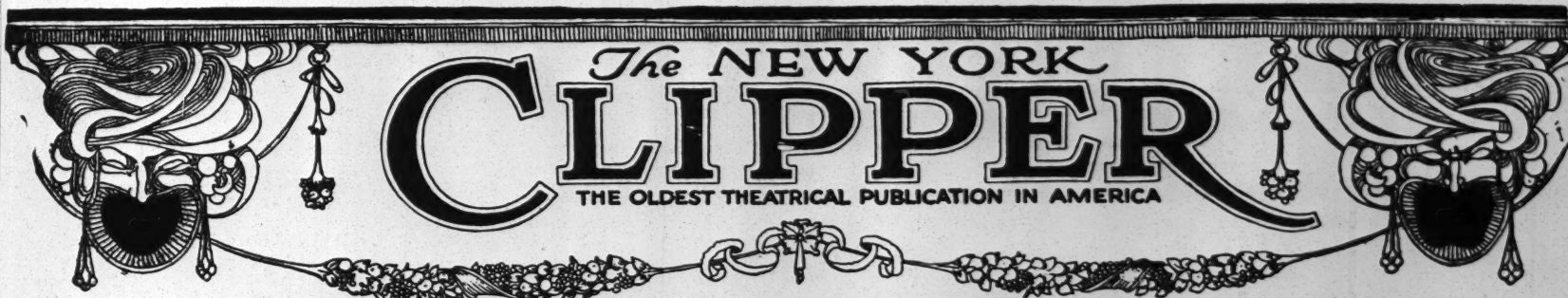


"You can't go wrong
With any FEIST song"

THE WALTZ HIT
OF TWO CONTINENTS



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Founded by
FRANK QUEEN, 1853

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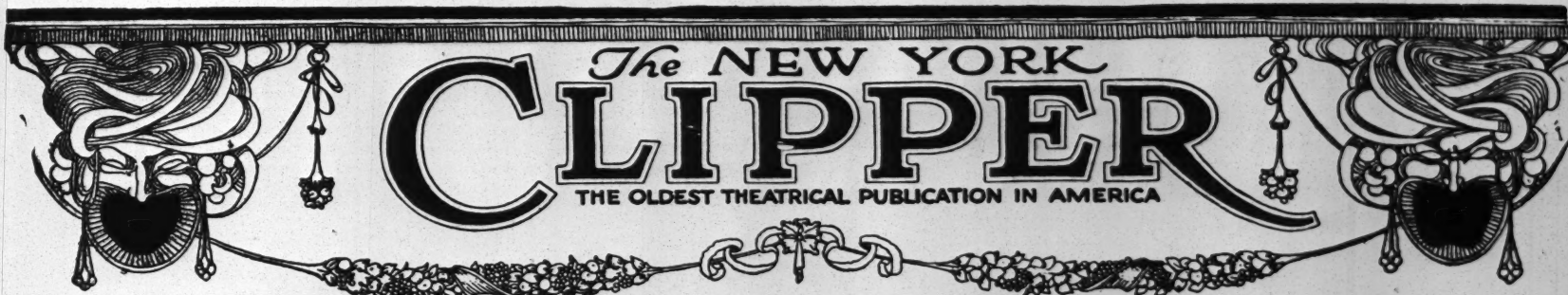


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ACTORS' FUND DISBURSED BIG SUM FOR CHARITY LAST YEAR

\$106,812 Expended for Aid to Actors During Year 1921—Daniel Frohman Re-elected President of Organization Now Forty Years Old

The annual meeting of the Actors' Fund of America was held at the Hudson Theatre last Tuesday with a large number of professional and non-professional people present. Daniel Frohman was re-elected president. F. F. Mackay, who has served on the board of trustees for thirty-three years and will celebrate his ninetieth birthday on July 20th, was elected first vice-president, which office was held last year by the late Joseph R. Grismer. Others elected were: Charles B. Wells, second vice-president; Sam A. Scribner, treasurer; Walter Vincent, secretary; trustees for three years, E. F. Albee, William Seymour, Charles A. Stevenson, Joseph Herbert, Major A. Reinold, Miss Bijou Fernandez; Trustees for one year to fill the unexpired terms of Ethel Barrymore and Charles B. Wells, John Cope and Walter Jordan.

This was the fortieth annual meeting of the Actors' Fund and Mr. Frohman presented his report for the year just closed in which he gave figures on the expenditures of the Fund towards the alleviation of suffering among members of the profession. He also made an appeal for increased membership, saying that although there were more than 29,000 actors in the country an average of only 2,000 a year had paid the nominal \$2 yearly membership fees towards the support of the organization, whose only purpose is to aid the actor.

During the year just closed, said Mr. Frohman, which was probably the worst season ever known in the theatrical profession and was the direct cause of great suffering and distress among actors and actresses, a total amount of \$106,812.39 was paid out to provide care for the sick in hospitals, immediate relief for the destitute, care of the aged at the Actors' Fund Home on Staten Island and respectful burial of the dead. The first year of the existence of the fund, which was organized in 1882, the amount expended for the same purpose was \$14,143. The cost of administering the organization, he said, was but 12.83%, the lowest of any charitable body.

The total amount disbursed by the Actors' Fund since its inception forty years ago is \$1,537,984, stated Mr. Frohman. Through the bequest of the late General Rush C. Hawkins, who left a trust fund of \$200,000 to the fund, it has been possible to establish an endowment fund, said Mr. Frohman, the board of trustees having transferred an additional sum of \$400,000 from the general securities of assets, making a total endowment fund of \$600,000, which is invested in Liberty Bonds. Mr. Frohman also gave a resume of the first year's work of the Actors' Fund and the events that led up to its founding.

"In the early part of 1882," he said, "the numerous cases of destitution among members of the profession brought to the attention of the public and the frequent appeals made to managers and artists resulted in the managers and actors holding a meeting on March 12, 1882, at the Union Square Theatre. At this preliminary meeting Lester Wallack was elected president, A. M. Palmer treasurer, and William Seymour, secretary."

A. M. Palmer, W. E. Sinn, Edward Harrigan, John F. Poole and Daniel Frohman himself were appointed a committee to

permanently organize the Fund and secure a charter for it. All these men who acted with Mr. Frohman to organize the Actors' Fund have now passed away. Benefits were held in nearly all the theatres of New York and Brooklyn on April 3, 1882, as a total of \$39,335 was received from the benefits and from general contributions. Among the larger subscribers to this fund were: James Gordon Bennett, then publisher of the New York Herald, \$10,000; John Jacob Astor, \$2,500; Edwin Booth, 1,000; J. K. Emmet, \$1,000, and Joseph Jefferson, \$500.

The incorporation papers of the Fund, drafted by the late Judge A. J. Dittenhoeffer, always a warm friend of the Actors' Fund, were granted on June 8, 1882, and on July 15 the first formal meeting was held at Wallack's Theatre. The following officers were permanently elected: Lester Wallack, President; A. M. Palmer, Vice-President; Daniel Frohman, Secretary, and Theodore Moss, Treasurer.

At the annual meeting of the Fund held at the Madison Square Theatre on May 14, 1900, Mr. Al. Hayman was elected president, and he donated a check for \$10,000 towards the establishment of a Home, on condition that \$50,000 more was raised for the same purpose. The New York Herald received the subscriptions and within twenty days the grand total of \$70,000 was realized. Among the large subscribers were: Charles Frohman, \$5,000; Members of the Lambs' Club, \$1,350; Members of the Fire Department, \$1,250; Professional Woman's League, \$1,000; Daniel Frohman, Joseph Jefferson, Jacob Litt, Henry Dazian, George J. Gould, Maurice Grau, Francis Wilson, William Gillette, Robert Dunlap, Mrs. George J. Gould, William H. Crane, Jessie Bartlett Davis, Weber & Fields, and Peter McCourt, \$1,000 each.

The Home of the Actors' Fund on Staten Island was purchased at an initial cost of \$95,122, and is now estimated to be worth over \$150,000. It was dedicated on May 8, 1902, Daniel Frohman presiding. One hundred and forty two guests have been cared for at the Home since that time. William J. Gilbert, a member of Augustin Daly's company, who entered the Home on May 13, 1902, is still in good health and enjoying the comforts there. On Sunday of this week the twentieth annual visit of the board of trustees to the Home was paid, many other guests attending. The meeting of the thirty guests of the Home, who have grown old in the work of amusing the public, taking them out of the realities of everyday life with the illusions of the stage, and the visiting officials of the Fund with their guests and members of the profession who volunteered to provide some entertainment for them was nothing short of a reunion of brothers and sisters. The fourteen-acre grounds of the estate were inspected and after that dinner was held in the spacious dining room. Then gathered in the beautiful drawing room the gathering was addressed by Daniel Frohman. He then turned the entertainment portion of the program over to Walter Vincent. Harry C. Browne, Alice Remson, Charles B. Wells, Helen Rich and Taylor Holmes were among those who provided the entertainment.

PRIZE FOR "ANNA CHRISTIE"

The Joseph Pulitzer prize for the best original American play in 1921 was awarded to Eugene O'Neill for his play "Anna Christie," it was announced this week by Columbia University. The annual Pulitzer prizes for American journalism, arts and letters are among the most eagerly sought honors in the country. The prize for the best play is \$1,000.

THE ALLENS ASSIGN

TORONTO, May 22.—Jule and J. J. Allen, the founders of the Allen Theatres, Ltd., which owns and operate a large number of motion pictures houses in practically every city of importance in Canada, have assigned their interests in the company to G. T. Clarkson, being unable to pay a judgment of \$450,000 rendered against them in the High Court of Ontario last week in favor of a New York firm. The assignment will not affect the corporation in any way, it was announced last week, being only a personal one. The operation of the company will continue as heretofore. A meeting of creditors of the corporation has been called for May 25. Allen Theatres, Ltd., is said to have liabilities of over \$1,000,000.

Several months ago reports stated that the Famous Players Canadian Corporation, subsidiary of the Famous Players-Lasky Corporation, would absorb the Allen Theatres. This report was true, but up to the present time negotiations are still pending. The Famous Players Company's offer was said to have been refused by order of the creditors, who did not deem it large enough to cover their claims and the shareholders'.

The Allens were among the first to enter the motion picture business in the Dominion, entering the industry as film exhibitors in Toronto. They then acquired a theatre in this city and soon had built several more. They established six large theatres in Toronto and environs, and many others in Montreal, Vancouver, Calgary, Moose Jaw, Winnipeg, Ottawa, and other cities. At one time they decided to enter the field in England taking an option on the Empire Music Hall, which they did not exercise.

COHAN GETS BOSTON KEY

BOSTON, May 22.—George M. Cohan, after an absence of over ten years from Boston's stage, returned in "The Tavern" and scored a hit of gigantic proportions. The theatre has been packed at every performance since the opening and it looks as though he could remain at the house all summer.

Mayor Curley, last week, officially presented the keys of the city to Mr. Cohan. This is the first time in the history of the city that that honor has been conferred upon an actor.

The Mayor declared Cohan the stage's greatest benefactor and champion of clean plays, thus deserving official recognition from and the homage of Bostonians.

PLEADS TIME LIMIT

WASHINGTON, D. C., May 22.—John H. Ford, who designed the Knickerbocker Theatre here, and one of the five men charged with manslaughter in connection with its collapse last January, which resulted in the loss of ninety-seven lives, last week in the District of Columbia Supreme Court pleaded the statute of limitations in bar of his prosecution.

In his plea, Ford contended that the offense with which he is charged did not occur within three years before the finding of his indictment, stating that the construction was completed in 1918, whereas the indictment was returned last month.

AGENTS AND ACTORS TO PLAY

CHICAGO, Ill., May 22.—Theatrical agents and actors will meet on the baseball diamond next week in the season's first ball game. The actors will be captained by Sam Gardner, of the team of Gardner and Aubrey. The agents will be headed by Sam Tishman, booking manager of the Thielen Circuit. The winner of this game will meet a team composed of local music publishers the following week. Theatrical teams will face one another weekly throughout the Summer season.

SCHILDKRAUTS—RIVAL ACTORS

CHICAGO, May 22.—The Schildkrauts, father and son, are rivals for Chicago's theatrical patronage this week. Rudolph, the father is acting in Yiddish repertoire at Glickman's Palace Theatre, while Joseph, the son, is appearing in "Liliom," at the Garrick.

CHICAGO BUSINESS HOLDS UP

CHICAGO, Ill., May 22.—Gazing across the theatrical horizon of Chicago for this time of the year, the windy city enters into its Summer season in far better shape than it did at this time last year. Eight standard loop houses remain open; three loop vaudeville houses are holding up and playing to good business, and two outlying stock houses seem to be able to weather the times.

May Robson in "It Pays to Smile," closed Saturday night, sending the Olympic into darkness.

McIntyre & Heath in "Red Pepper," will end their engagement at the Apollo Theatre next Saturday night and will immediately depart for the East. They will be succeeded here in "The Hotel Mouse," with Taylor Holmes and Frances White in the leading rôles.

Other standard attractions will not be disturbed for the balance of this month. Those now in action in Chicago are reported to be playing to satisfactory returns, so they will continue on here.

"Lightnin'" with Frank Bacon, continues to lead all local theatres. It is now entering into its fortieth week at the Blackstone.

"The O'Brien Girl" races on to popularity at the Cohan's Grand, where it is now in its eighth week.

"Anna Christie," the Cort's successful production, is now in its seventh week.

"Just Married" seems to have caught on at the La Salle, where it is celebrating its fifth week.

"Lilies of the Field," at Powers Theatre, is ending the first month of its local engagement.

"Liliom" will remain at the Garrick and bids fair to spend the entire Summer here. During the three weeks it has been here it has been playing to good returns.

"Molly Darling," with many changes, will remain at the Palace Music Hall throughout the Summer. The play is being well patronized and should carry on until the new vaudeville season sets in without costing its backers any losses.

The Victoria Theatre, a northside stock house, seems to have established itself well as a neighborhood proposition. This week it is offering "My Lady Friends," a production that was disclosed in the loop last season with Jack Norworth as its star.

The Imperial, playing traveling attractions, revived "East Lynne," for this week.

The Majestic, State Lake and Rialto Theatre continue to play to capacity business. The Majestic is the only big time vaudeville house open, the State Lake and Rialto playing continuous.

ANOTHER BROWN ACT OUT

Tom Brown, of the 'Six Brown brothers, who recently closed with the Fred Stone show "Tip Top," is searching the vaudeville theatres trying to locate an act called "Brown's Saxophone Six," which he alleges is an infringement of his well known act.

There is an act similar to Brown's now playing in the vaudeville and picture houses in the middle west. The act is billed as "Brown's Saxophone Six" and its advertising matter reads: "You have heard them on your phonograph, now see them in person."

The act is composed of six men, five work in white face with clown costumes and the sixth in blackface. All play the saxophone and resemble in costume, the Tom Brown act. This week they appeared at the Union Opera House, New Philadelphia, Ohio.

THE FIRST FREE TICKET

Marc Klaw arrived on the Adriatic on Monday from a tour of Europe and exhibited to the friends who met him at the pier what he asserts is the first free ticket ever issued for a theatrical performance. He said he picked it up in Italy. It is a small lava slab bearing the date 77 A.D., on which is carved a skull. There are no holes punched in it. When he showed it, Klaw said:

"I think the emblem was intended to inform the ticket taker that the bearer was a dead head. I think it is the first dead head ticket in existence."

GEORGE BLACK IN HOSPITAL

BALTIMORE, Md., May 22.—George Black, with the Ringling Bros. & Barnum & Bailey circus, was suddenly taken ill on the circus train as it was passing through Baltimore and was rushed to St. Joseph's Hospital.

Black has been with the circus for many years. Last winter he was manager of the Peoples' Theatre in Philadelphia.

STRANDINGS COSTLY TO EQUITY WANTS TO VISE ALL CONTRACTS

**Actors' Equity Association Forced to Call Halt on Members
Accepting Engagements from Irresponsible Managers and
Depending on Organization to Help Shows Stranded**

The frequent calls for help from Equity members stranded far away from home by defaulting managers has forced the Actors' Equity Association to call a halt on the practice of members accepting engagements without giving the association officials an opportunity to pass upon the financial responsibility of the managers. During the past few months Equity has been forced to put up transportation costs for a score of companies stranded far away from New York by managers whose ability to pay the actors never was questioned, depending upon the A. E. A. to get them out of a hole in case of trouble.

"If Equity members continue to sign worthless contracts without giving us the chance to investigate and pass upon the managers' engaging them, the council will be forced to lay down a rule that the appeals for help of such members will not be answered," it was stated by Paul Dulzell, assistant executive-secretary of Equity.

"All members, no matter where located when offered engagements by managers of unknown financial responsibility, should protect themselves by getting in communication with the nearest Equity representatives, either in New York, Chicago, Kansas

City or Los Angeles," he said. "Members should give Equity an opportunity to help them by inquiring from them if there is anything against the manager the actor may know nothing about. The fact must be established that members will receive the salary they work for before signing contracts which may prove worthless. If members fail to do this and become involved in a situation that leads to the collapse and strandings of their companies they should not expect the association to answer their calls for assistance.

"We do not purpose to allow a lot of shoestring managers who have no place in the Theatre to engage our people unless they can prove to us that they are able to meet the conditions of the Equity contract. Neither do we intend to help our members who do not take a simple precaution to protect themselves.

"The treasury of the Actors' Equity Association simply cannot stand any such strain as is being put upon it by members who do not even try to find out if managers with whom they sign are in good financial standing. We are here to serve our members, and we must ask our members to aid us in doing so."

ANNULMENT APPEAL DENIED

The motion made by Kitty Letraunik, whose marriage to Samuel Letraunik, known on the vaudeville stage as Senator Murphy, was recently annulled, in which she asked that she be granted alimony and counsel fees so that she could appeal from the decision of the Supreme Court annulling her marriage, was denied last week by Justice Wasservogel. In an opinion handed down, Judge Wasservogel said: "From the papers submitted it does not appear that there is any merit in the appeal taken by the defendant."

Letraunik sued for the annulment of his marriage on the grounds that his wife had misrepresented to him before they were wedded that she had never been married before and was "chaste and of good character." He produced evidence showing that she had been married at the age of fourteen to one Louis Bergman, of New York, and that this marriage had been annulled by request of Bergman.

"HOLLYWOOD FOLLIES" OPENING

Will Morrissey, who shortly after he returned from the world's war, wrote the "Overseas Revue," which pleased at the Casino during its short run a couple of years ago, and which scored a big hit in vaudeville, has written a new musical piece which he calls the "Hollywood Follies," and which will open on May 28th, at the Playhouse, Chicago.

The new revue will run largely to song, dance, and travesty bits on the picture makers.

In the cast will be Mae Marsh and her sister, Marguerite, Roscoe Ails and Kate Pullman, recently in vaudeville, Peggy Worth, Joseph Swickard, Frances Renault, Betty Moore, and Moran and Mack.

HOSPITAL BENEFIT NETS \$11,000

CHICAGO, May 22.—The American Theatrical Hospital benefit, held at the Colonial Theatre on Sunday afternoon netted a trifle over \$11,000.

The theatre held a capacity audience. Among those that entertained were: McIntyre and Heath, Mae Marsh, Vivian Martin, Earl Rogers, May Robson, Richard Carle, the Four Marks Brothers, Lynn Overman, Jack Osterman, Singers' Midgents, the Cameron Sisters, Billy Caston, Pat Rooney, Marion Bent, Lydell and Macey, Lillian Shaw, Jack Rose, Pauline Lord, George Marion, Marion Saski Co., Rockwell and Fox, Frank Bacon, Joseph Niemeyer, and Joseph Schildkraut.

EXAMINING COLUMBIA OFFICIALS

The reports current last week to the effect that the litigation between the Columbia Amusement Company and Fred Irwin, well known burlesque manager, was in course of settlement out of court were dissipated on Monday of this week when the first examination of the officers of the Columbia was held in the offices of Avel B. Silverman, of House, Grossman & Vorhaus, counsel for Irwin. J. Herbert Mack, president of the Columbia Amusement Company, was examined all Monday afternoon by Attorney Silverman, in accordance with the order for examination before trial recently handed down by the Supreme Court. The examination of Mack, R. K. Hynicka, and Sam S. Scribner, secretary and treasurer, respectively, of the Columbia, will continue for the major portion of this week.

Fred Irwin, who formerly operated the "Big Show" and the "Majestics" on the Columbia, is suing to recover damages for the alleged illegal cancellation of the two franchises he held on the circuit. Suit was commenced last summer. Irwin is asking the return of the two franchises, an accounting of the profits made by persons who operated shows under them this season and \$100,000 damages.

MARRIAGE IN CIRCUS

A. B. "Judge" Palmer and Lillian "Lola" P. Haight, both of the Sells-Floto Circus, were married in Newark, N. J., during the show's engagement in Elizabeth, on May 18th. After the ceremony the couple were given an elaborate wedding dinner at the Robert Treat Hotel.

Mrs. Palmer, whose home is in New York, is well known as a performer in the big circuses, and Mr. Palmer, who hales from Owensboro, Ky., has been with the Sells-Floto people for the past two years in the capacity of superintendent of the side show front doors. Joe McCullough acted as best man, and Ethel Cooper as bridesmaid.

ENGLISH PRODUCER SUED

Albert deCourville, English producer, whose revue "Pins & Needles" played a short engagement at the Shubert Theatre this season, was named as defendant in a suit tried last week in the Third District Municipal Court in which Gates & Morange, Inc., scenic artists, sought to recover \$440, alleged to be due for scenes painted for his show last February. The court rendered judgment for plaintiff.

"HUSBAND" COMES TO QUICK END

NEW HAVEN, Conn., May 20.—"Her Temporary Husband," the first production of the Players' and Patrons' Association, Inc., a new semi-co-operative producing organization, closed suddenly at the Shubert Theatre here on Wednesday, only enough money being given the cast and the stage hands to bring them back to New York. The box-office receipts, by order of Lee Shubert, who wired the house manager from New York, were divided among the members of the company and the stage hands, each getting \$13.

Arthur G. Delemater is managing director of the Players' and Patrons' Association, Inc., which he also was instrumental in promoting.

"Her Temporary Husband" had its premiere presentation in Stamford on May 9th, running just eight days before it hit the rocks. The play was well received in Stamford. Tallulah Bankhead headed the cast, which included Harry R. Allen, Aileen Poe, Robert Elliot, Thos. A. Braiden and others.

No salaries, other than the \$13 given to each actor and stage hand, were paid since the show opened the week before last.

ACTRESS SUES FOR DIVORCE

SAN FRANCISCO, May 15.—Jean Middleton, who does a single in vaudeville, and who in private life is known as Mrs. Jennie Block, has brought suit for divorce from Nathan Block, a wealthy New York leather goods manufacturer. She testified that her husband annoyed her by sending telegrams bearing the names of other people, stating that he attempted suicide and needed her with him.

"He was insanely jealous of my work," she said, "and acted like a crazy man when I was on tour. He would have no music about the house, and even threw out the flowers when I placed them in vases."

Mrs. Block does not ask for any alimony, stating that all she wants is freedom to do her work without being annoyed.

"GORILLA" OPENS IN SEPT.

The New York opening of "The Gorilla," produced by the Associated Players, a new producing group, has been deferred until September. "The Gorilla," which is the work of Robert Larkin, was given its premiere presentation at Stamford, Conn., on April 18. The play is exceedingly novel in treatment, the scenes being laid in the jungles of Central Africa.

The Associated Players are also planning to produce plays by James Barrington, Professor Algernon Tassin of Columbia, Anne Morrison and the late George Hazelton.

MILWAUKEE STOCK CLOSES

MILWAUKEE, May 22.—The Niggermeyer Stock Company, playing at the Majestic Theatre here since April 8, closed suddenly Saturday, the 13th, without paying salaries to the Equity cast, seven of whom were brought back to New York by the Actors' Equity Association at a cost of several hundred dollars. Charles Niggermeyer, the manager, could not get enough money together to pay the return transportation of the company. He also closed owing stage hands and musicians.

NEW P. M. A. MEMBERS

Three managers were elected to membership in the Producing Managers' Association last week. They are Joseph M. Gaites, whose latest production is "Up in the Clouds," Guthrie McClintic, producer of the successful "The Dover Road," and Milton Aborn, operatic and dramatic manager. One member, Carl Hunt, has resigned.

MOOSER-FRITZI SHEFF SUIT OFF

George Mooser's suit against Fritz Scheff and her husband, George Anderson, to recover \$1,810 royalties alleged to be due on an assigned claim of Oliver Morosco; on his play "Pretty Mrs. Smith," was adjusted satisfactorily to both parties out of court last week. Alfred Beeman, of the law firm of House, Grossman & Vorhaus, acted for Mooser in the action.

"FOUR A's" COMMITTEE MEETS

At a meeting of the executive committee of the Associated Actors and Artists of America, which is the international organization of theatrical unions, known as the "Four A's," the suggestion of one of the unions that the per capita tax be reduced was discussed and referred to a sub-committee. The present per capita tax of fifty cents a year which is paid into the treasury of the Four A's for each member in good standing in the fourteen local unions in the international was deemed too high by one of the organizations, but it is reported that there is little possibility of a reduction being made.

John Emerson, president of Equity, is president of the Four A's, and Harry Mountford is executive-secretary. Out of the fifty cents per capita tax paid to the international, at least eighty per cent is paid to the American Federation of Labor, the New York State Federation of Labor and the Central Labor Union organizations in New York City and Chicago.

The fourteen unions in the Four A's are: The American Artists' Federation, the Actors' Equity Association, three Hebrew Actors' Unions, locals 1, 2 and 3, the Hebrew Chorus Union, the Hebrew Chorus Union of Philadelphia, the Grand Opera Choral Alliance, the Yiddish Playwrights' Union, the White Rats' Actors' Union of America, Local 20, the Schupplatters' Union, which is a Chicago organization of German dancers, the Schramel Players' Union, also a Chicago organization composed of German performers on a musical instrument somewhat on the type of a zither, the Chorus Equity Association and the Polish Actors' Union, also of Chicago.

AGENTS SUE IRENE BORDONI

Irene Bordon, starring in "The French Doll" at the Lyceum Theatre, was named defendant last week in a suit for \$750, alleged to be due for managerial commissions, brought by Ed. Davidow & Rufus LeMaire, Inc. The complaint in the action, filed in the Third District Court, alleges that Miss Bordon agreed to pay 10 per cent of the compensation she received for an engagement at the Club Maurice, on West Fifty-fourth street, having authorized the plaintiff, agents with offices in the Putnam Building, to conclude negotiations for the engagement on December 12, 1921. Davidow & LeMaire succeeded in getting a contract for Miss Bordon by which she was to perform at the Club Maurice for eight weeks, beginning February 13, and was to get 50 per cent of the covert charges and a guarantee of \$1,000 a week.

Miss Bordon refused to fulfill this contract, it is charged, and later entered into a contract with the Club Maurice without the knowledge of the plaintiff, opening at that cabaret on March 27, and playing until April 29, earning an average of \$500 each week, or a total of \$7,500. It is alleged that she made this new contract in order to defeat collection of the 10 per cent commissions she had agreed to pay Davidow & LeMaire. The law firm of Hess & Kahn, No. 140 W. Forty-second street, represent the plaintiff.

MAX HART FILES APPEAL

An appeal has been taken by Max Hart, theatrical agent, from the Supreme Court decision ordering him to pay his wife, Madge Hart, former actress, alimony of \$200 a week and \$1,500 counsel fees in her action for absolute divorce. The appeal was argued last week before the justices of the Appellate Division.

Hart contended in his appeal that his wife had failed to satisfy the burden of proof which the law places upon her to establish the facts that she is destitute of means to carry on her suit and support herself and that the Supreme Court erroneously in effect had held him guilty of the adultery charge before trial by awarding temporary alimony.

PETROVA SEASON CLOSES

"The White Peacock," Madame Petrova's starring vehicle, closed its season in Newark on Saturday night. She appeared in the play for thirty-four weeks and will resume her engagement early in September, continuing until December when she will be seen in a new play.

THEATRE WORLD LOOKS TO R. R. RATE CONFERENCES FOR RELIEF

**Reductions in Passenger Rates for Touring Shows Looked for
From Conferences of Railroad Executives and
Interstate Commerce Commission**

The theatrical industry is watching with great interest the developments in the national railroad situation, hoping that the committee of railroad men appointed as a result of President Harding's recommendation that they confer with the Interstate Commerce Commission with a view to voluntarily reducing railroad rates will see their way clear to advocate the lowering of fares and freight rates. The theatrical industry has been urging the reducing of passenger rates since the beginning of the year, mainly through the efforts of the International Theatrical Association, the organization of managers which was formed last Summer.

In February a committee of the International Theatrical Association's members appeared before the claims committee of the Traffic Association, which is composed of railroad executives, and urged that the railroads give the theatrical industry fare reductions in the form of party rates. At that time a lengthy and exhaustive brief, covering completely every angle of the situation as affecting the theatrical business, was handed to the claims committee, and some hopes were raised among the representatives of the I. T. A. that this Summer would see the return of the party rates. Such has not been the case, however, and theatrical managers and actors are now looking towards the joint conferences of the committee of railroad men and the Interstate Commerce Commission at Washington for some relief from a situation which is keeping the theatrical

industry back from attaining a normal, healthy basis.

The theatrical industry asked the railroad men to give them a rate of 2½ cents per mile for parties of fifteen or more. The present rate, including the tax on Pullman accommodations, is 4 cents per mile. The granting of this fifteen persons party-rate would be a boon not only to the legitimate branch of the industry, but would also help the vaudeville performers, as many of them could take advantage of it. The unit shows especially would benefit by the party rate. Before the war there was a twenty-five party rate in effect, but vaudeville artists hardly ever, if at all, were able to take advantage of it.

President Harding's invitation to the presidents and board chairmen of the many important railroad systems to attend the meeting he called to discuss rate reductions was heeded by practically every important railroad's executives. The opinion of the Interstate Commerce Commission that it could not legally order any further reductions in railroad fares is believed to have caused the President to call this meeting. He asked the railroad men to name a committee to co-operate with the members of the Commerce Commission and this was done. The committee, composed of Daniel Willard, Fairfax Harrison, Hale Holden, H. E. Byram, Charles Donnelly, William H. Finley and Edward Chambers, held its first session with the Commerce Commission on Monday of this week, and will hold another on Thursday

UNLUCKY YEAR FOR HALLIGAN

This is an unlucky year for William Halligan, vaudeville actor and tourist. Halligan, who by the losing of a bet with Tommy Lyman, an American singer now working at the Ladies' Smoking Room of the New York bar, in Paris, was obliged to leave that city for a period of ten days, returned to New York last week on the *Mauretania*.

Halligan's bad luck continued, for upon his arrival he was called before the Assistant Solicitor to the Collector of the Port and penalized in the amount of \$30, for having attempted to smuggle into the United States six bottles of rare French wines.

Halligan, who went abroad with the Jack Dempsey party, brought back with him a pack of police dogs which the champion bought abroad.

"ROSE" NOT TO CLOSE

The two weeks' notice given to the "Rose of Stamboul" company by the Shuberts will take effect this Saturday, but, according to present plans, the show will not close, remaining open upon a week to week basis of employment for a few weeks. "The Rose of Stamboul," although hailed as a splendid show by most critics, has never paid since its opening several months ago, failing to draw the large receipts necessary to make both ends meet. The production is a costly one and the large company and cast takes a large salary list.

COLONIAL MANAGER INJURED

CHICAGO, Ill., May 22.—Harry Powers, Jr., manager of the Colonial Theatre, and E. K. McDonald, a friend, were nearly killed last Thursday when an automobile in which they were driving collided with another machine. Joseph Metsger, occupant of the other car, was taken to the Richmond Hospital where he is said to be in a serious condition. Metsger attempted to pass another car and did not see the car which contained the theatrical men. Both machines were entirely wrecked.

PHILADELPHIA SEASON CLOSING

PHILADELPHIA, May 22.—The local legitimate season will soon be a thing of the past, with but two plays occupying theatres this week. One of these, "Welcome Stranger," will leave at the end of the week. "Letty Pepper," with Charlotte Greenwood, continues its return engagement at the Walnut Street Theatre. This is its second week.

"Welcome Stranger" is playing its fifth and last week at the Garrick Theatre.

Five dramatic houses are dark this week and in all probability will remain so until next season.

NEW THEATRE FOR EVANSTON

CHICAGO, Ill., May 22.—An entire block has been purchased in Evanston, a Chicago suburb, by a syndicate of local business men. The property will be improved by stores and a theatre building which will cost \$2,500,000. The theatre will contain 3000 seats and will be devoted to vaudeville. An effort will be made to repeal the present law in Evanston, forbidding Sunday theatrical performances. Work of erecting the theatre will be started in July. A \$1,250,000 bond issue will be handled by H. O. Stone & Company of Chicago.

"HOTEL MOUSE" FOR CHICAGO

"The Hotel Mouse," the Shubert production which closes this Saturday at the Shubert Theatre, is expected to do much better business in Chicago, where it will go, than it has here. Taylor Holmes is a big favorite in Chicago and has always drawn well there. During its run on Broadway "The Hotel Mouse" had very poor success, the cut-rating and the sale of two tickets for one price helping it but little.

"WEST OF PITTSBURGH" OPENS

ATLANTIC CITY, May 22.—"West of Pittsburgh," the latest play from the pens of George Kauffman and Marc Connelly, opened Apollo Theatre here on Monday. In the cast are James Gleason, Robert McWade, Gertrude Hitz, Georgia Lee Hall, Grace Reals, Gertrude Quinlan, Jo. Wallace, Albert Cowles and others. The play was staged by Otto Kruger.

BENEFIT AT PRINCESS

Asta Souverina, the Bernhardt of Russia, will give a benefit performance of "Katherine," by Andreyeff, author of "He Who Gets Slapped," for the starving actors and actresses of her native Petrograd, on the night of June 4, at the Princess Theatre, West Thirty-ninth street. Morris Gest has given the theatre to Souverina free of charge for that night.

Supporting Souverina in her leading role as Katherine, the wife of many lovers, will be a company of Russian actors that she has combed New York to find. The actors are giving their services without charge, and making their own costumes for the play. The sets are to be donated, the receipts to go through the Hoover relief organization.

BARBEE'S LOOP THEATRE SUED

CHICAGO, May 22.—An interesting suit at law has been filed against W. S. Barbee and Barbee's Loop Theatre here by Berezniak & Dittus, representing D. E. Postle and J. B. Fisher.

The suit, which is for \$27,500, is based upon judgment notes alleged to have been signed by Barbee and Barbee's Loop Theatre and upon the balance alleged to be due on the contract price for the building of the theatre.

MRS. CARYLL'S MOTHER DEAD

William Caryll, casting director for the Messrs. Shubert, and his wife who is known professionally as Clare Stratton, left for Chicago last Friday in response to a wire saying that Mrs. E. W. Kolb, the mother of Mrs. Caryll had died. Mrs. Caryll, recently closed a preliminary tour with "Sue Dear."

JUMP STEADY INCORPORATES

The Jump Steady Corporation, with a capital listed at \$100,000, has been formed with the following incorporators, M. Freeman, and D. D. and R. Frackman.

The new corporation is to make theatrical productions, the first of which is the all colored cast show, "Jump Steady."

TOM OLIPHANT IMPROVING

Tom Oliphant, general press representative for Sam Harris, who was stricken with an attack of paralysis last week, is recuperating at the Pennsylvania Hotel.

TALKING FILM SHOWN

The talking motion picture, generally looked upon as an impossibility, seems to be an actual fact, according to demonstrations which at present are being given at a Broadway store in the Broadway Central Building at Broadway and 51st street. Harrison W. Rogers and Charles W. Ebling have completed and perfected the machine which, in demonstration, enables them to bring about a perfect union of action on the screen and sound.

The R. and E. machine is simple, economical in construction and operation. The operator can cut out the sound or picture at any point he desires and resume the same in perfect unison. The Vocal Educational Film Corporation controls the device, which seems at last to solve the question of the talking film.

PAGEANT IN RICHMOND

RICHMOND, Va., Monday.—Virginia's historical pageant, in preparation for two years, will begin here tonight on a great outdoor stage in a forty-acre amphitheatre. It will continue through the week. Its purpose is to depict actual facts regarding the penetration of English civilization into America from the time of Queen Elizabeth and Sir Walter Raleigh and his London company's charter, down through colonial revolutionary and civil war days.

VISITING STAR CO. FORMING

SYRACUSE, N. Y., May 22.—A new stock company will be formed here within the next few weeks, which will operate on the visiting star system. Among the stars who will play leading roles with the company are Fay Bainter, Jane Cowl, Marjorie Rambeau, Alice Brady, and Ethel Barrymore.

MASONS BUILDING THEATRE

KANSAS CITY, Mo., May 22.—The new theatre which is being built here by the Ivanhoe Lodge No. 466 will be completed and ready for opening on January 1. The house which has a seating capacity of 1,800 will play first-class attractions.

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BROADWAY'S SHOW SLUMP BOOSTS BUSINESS FOR SUMMER STOCK

Lack of Employment of Prominent Actors Sends Them to Work in Summer Companies — Business with the Stock Companies Is Better Than Any Time in Years

Summer stock, for years a precarious business, has at last come into its own and at present, although the season has barely started, is at a high point of popularity.

Several stock companies in the big towns did well during the Winter, but with the approach of Summer and the closing down of the Metropolitan season, the climax is fast being reached. Many cities at present are boasting of two companies, as Boston had during the Winter.

There are several reasons advanced for the boom in the Summer stocks. One of them is the fact that the slump in theatricals during the past year has reduced the traveling shows to such a small number that many of the good sized towns were almost entirely without shows for weeks at a time.

Another reason is that the Summer stock companies this season have casts which far surpass any seen in previous years due to the fact that business in New York and other big cities has been so poor that actors who for years in the past have gone to Europe or other resorts for the Summer are this year forced to work. Almost without exception the companies are of a higher grade than ever before and the prices as well are higher.

One dollar seems to be the price for the leading companies although the Stuart Walker companies in Cincinnati and Indianapolis are scaled at a top of \$1.50. Another change in custom is the fact that in many of the companies, the daily matinee has been abandoned.

Baltimore, Toronto, Philadelphia, and Detroit, at present, have two stock companies and in all these the casts are exceptional. Baltimore in particular has exceptional casts. One company is Roland Young, Horace Braham and Margot Kelly, and in the other are such sterling players as Betty Rose Clark, Ben Taggart, Jes-

sica Newcomb, and Louis Leon Hall.

Rochester has an excellent company and a new one headed by Florence Eldredge, recently with "The Cat and the Canary," is to open shortly. In the one now running in that city Cecil Yapp, Ralph Morgan, Susanne Westford, William Humphrey and Ruth Findlay are appearing.

In Toronto, two companies are appearing, Vaughan Glaser and Edward H. Robins, who has Clairborne Foster for his leading woman. Joseph Kilgour at present is playing a star engagement with the company.

Jessie Bonstelle has a company in Detroit and another one in Buffalo. The Woodward Players are in Detroit where, despite the fact that the Bonstelle Co. is doing a big business, are prospering.

New York itself has a stock company headed by Dorothy Shoemaker and playing at the Alhambra, a theatre on the Keith Circuit and which for years was the home of vaudeville.

Louisville, Ky., has a company in which Malcolm Fasset and Virginia Hammond are appearing. Clara Joel, lately in stock in Atlanta, Ga., is going back to Albany to appear in stock; Mary Daniels and Raymond Van Sickle are heading the recently opened stock company in Wilmington, Del.

Dudley Ayres and Gladys George are with the San Francisco Co. There are stock companies in Youngstown, O., Chicago, Terre Haute, Duluth, Peoria, Kansas City and other western towns. The Westchester Players open in Syracuse next week.

New England has more Summer stock companies playing than ever before, even Louis Mann felt the stock attraction this Summer and has been appearing with a company in New Britain where he presented a play of his own in addition to appearing in "Friendly Enemies."

ALL COLORED SHOW FOR B'WAY

A new all-colored show, with a company of sixty people, headed by the team of Whitney & Tutt, is in course of rehearsal and will open at the Orpheum Theatre, Newark, next week, coming into a Broadway house two weeks later. The second week will be played in Washington. The name of the new production is "Jump Steady," and incorporation papers have been filed in Albany for the Jump Steady Productions, Inc., capitalized at \$100,000. The music is by Jim Vaughn and the book and lyrics by Whitney & Tutt. The name, "Jump Steady," is the appellation by which colored people refer to corn whiskey or hooch.

Whitney & Tutt are well known as the producers of the "Smart Set" shows. Nat Cash is staging the production. Some of the principals are Amon Davis, Laura Moody and Marguerite Lee. Bob Young's Singing Orchestra of fourteen men from Baltimore will also be featured.

REGENT THEATRE SOLD

NORWALK, Conn., May 22.—The Regent Theatre, at this city, has been sold by Samuel Kantor to the Regent Theatre Company. The house has a seating capacity of 1,200 and plays pictures and vaudeville, with an occasional road attraction.

"PERFECT FOOL" FOR CHICAGO

CHICAGO, Ill., May 22.—"The Perfect Fool," with Ed Wynn has been definitely booked to open at the Illinois Theatre on Sept. 4. It has been previously planned to bring Ed Wynn into the Illinois for a summer run, but the change of bookings will now keep the Illinois dark until Labor Day.

EQUITY AFTER TAB SHOWS

The Actors' Equity Association is laying plans to ameliorate the lax condition in the tabloid show field and announces that it "hopes to be of real assistance to everybody concerned," actors, managers and agents. The actors in the tab. field are much underpaid, according to Equity, and companies are often forced to lay off during the season. Agents cancel shows on a day's notice and so far there has been no real authority in the field to lay down rules and regulations governing these matters.

"LIGHTNIN'" TO RUN

CHICAGO, May 22.—Frank Bacon, and his "Lightnin'" reached the three hundred and forty-sixth appearance at the Blackstone on Monday night and while business is not of the capacity order which prevailed until the heated term commenced, good sized audiences are attending.

Plans to keep the piece here all summer are completed and seats for four weeks in advance are being sold.

AMER. SINGER SCORES IN BERLIN

Eleanore Sawyer, an American singer, who has been singing in Italy and France, appeared in Berlin last week in the former Royal Opera House, as Santuzza, in "Cavalleria Rusticana." The press admitted that her success justifies the efforts of Director Von Schillings to draw more American vocalists to Berlin.

"RED PEPPER" CLOSING

CHICAGO, Ill., May 22.—McIntyre and Heath will end their local engagement at the Apollo Theatre at the end of next week and will be succeeded by Taylor Holmes and Frances White in "The Hotel Mouse," a production which plans to remain the entire Summer in Chicago.

"GO EASY MABEL" CLOSES

"Go Easy, Mabel," starring Ethel Levey, closed suddenly at the Longacre Theatre on Saturday night, owing salaries to the cast for both weeks of its New York run. The cast is owed about \$4,000. The chorus was fully paid Saturdays. The show was produced by Hudson's Productions, Inc., Lee Morgan president.

At Equity headquarters it was said that the chorus had been paid, but that the association had no hand in any arrangements the members of the cast might make with the management. On Thursday of last week, it was stated, Equity first heard that salaries had not been paid the week before, and the cast was warned not to continue in the production. The actors and actresses, however, asserted their intentions of continuing and taking their own chances on their salaries. L. Lawrence Weber, lessee of the Longacre, guaranteed the salaries of the chorus girls, of whom there were eight.

Besides Ethel Levey, who is reported to have been engaged at over \$2,000 a week, the cast included Will Deming, Estelle Winwood, Eileen Van Bieen, James Marlöwe, Margaret Dumont, Russell Mack and Arthur Aylesworth.

The book, music and lyrics of "Go Easy, Mabel" were written by Charles George.

The show played at a \$3.00 top, but never did any real business, going into the cut-rates on day after it opened.

BIG DROP IN SHOW RECEIPTS

An official tax report from Washington reveals the fact that there was a decided improvement in the theatrical business during the month of March over that of February.

The figures show, however, a big loss when compared with those of March, 1921. A continued improvement such as that of March over February would soon restore the show business to its former degree of prosperity.

The figures as issued in the report of the amusement taxes for the month of March include all branches of the amusement world as no classification is made. During the month the tax totaled \$6,284,528, an increase of \$417,872 over February.

Compared with March of 1921, the figures of this year show a deficit of \$1,579,257, the March figures of the year previous amounting to \$7,863,785.

Compared with March, 1921, the figures this year show a deficit of \$1,579,257, the March figures of last year amounting to \$7,863,785.

From June 1, 1921, to March 1, 1922, the admission tax totaled \$56,581,636, as compared with \$67,795,373, for the same period in 1920 to 1921, which is a falling off of \$11,213,737.

PASS TAX FOR ACTORS' FUND

Late last year when the government announced that the ten per cent tax on theatre passes was a thing of the past, a number of theatre managers announced that the tax would continue to be collected but it would be turned over to some charity. The greater portion agreed upon the Actors' Fund and in consequence of their decision the fund has received considerable money since January 1.

The Columbia Amusement Company decided to turn in the pass tax collection from all their houses and on May 1st gave the fund \$3,702.55, George M. Cohan's Grand Opera House in Chicago contributed \$588.70, the Morosco Theatre, New York, gave \$479.90 and Wood's Theatre, Chicago, contributed \$54.50.

The Shubert theatres also collect ten per cent on the passes issued but have not turned it over to the Actors' Fund.

EQUITY SHOW WORTH MORE

One box-holder at the recent Annual Equity Show held at the Metropolitan Opera House sent a check for \$50 to Equity, stating that he felt he had not paid enough for his evening's entertainment, according to Frank Gillmore, Executive Secretary. The cost for boxes at the show was \$165.

"SEVENTH HEAVEN" A HIT

ATLANTIC CITY, May 16.—In confining himself to good, clean plays John Golden has set for himself an exceedingly hard task, for the public sometimes wants plays of another sort, but Mr. Golden seems to be able to pick plays which cannot help but be successful. In "Seventh Heaven," by Austin Strong, which opened at the Apollo Theatre here on Monday, Golden has a play of which he can indeed be proud and which cannot fail to meet with instantaneous success in New York, judging by its reception here.

Mr. Strong has written a homely tale of life which plays on the heartstrings of the spectator. He has dealt only with the feelings and thoughts of everyday folks and has done his work well.

The cast selected by the producer is uniformly excellent. Not one character but is handled with sympathy and artistry by the actors. The company is headed by Helen Mencken, George Gaul, Hubert Druce, Marion Kerby, William Post and Isabel West. Others in the cast are Beatrice Noyes, Fred Holloway, Alfred Kappeler, John Clements, Richie Ling, Ralph Dean, Georges Spelvin and Harry Forsman.

The play opens with a scene before the Church of All Souls in Paris. Two sisters, Nana and Diane, played by Marion Kerby and Miss Mencken, respectively, who have fled from an uncle who is a religious fanatic and bigot, have descended to a squalid life, Nana forcing her sister to sell stolen articles in order that she may have absinthe. This is before the Great War. Diane is cowed by her sister and must do as she says. The uncle of the girls who has acquired a lot of money employs the police to find them, but Diane refuses to go back, allowing him to believe that she and her sister are tainted, and he casts them off. Nana attacks her sister, but the latter is rescued by Chico, a sewer worker, who comes out of a manhole nearby. Diane is saved from arrest by Chico pretending she is his wife, and he installs her in his rooms on the seventh floor of a poor house. Chico, played by George Gaul, comes to love her—he is proud at having been advanced to the position of street cleaner—but the morning of their wedding day the war breaks and he is conscripted. He goes off to war and Diane remains true to him, but never hears from him.

Four years later proof is given her that Chico was killed four years ago. Her hopes shattered she bursts forth into a heartrending denunciation of praying and the church and is about to commit suicide when she is saved by the announcement of the signing of the armistice. Then Chico is led in, blinded and deaf from shell-shock, but with hopes of recovery.

A. E. A. CHECKING UP SHOWS

Equity deputies in all companies under independent management are asked to check up on all members of the company and see that each holds a card in the Association, by Assistant Executive Secretary Paul Dullzell in the weekly deputy report. This request is made so that no evasions of the Equity Shop policy may exist.

NEW SHOWS FOR CHICAGO

CHICAGO, Ill., May 22.—Prospects are in view for brightening at least three loop theatres before the first of June. "The Hotel Mouse," is slated for the Apollo Theatre; "The Divine Crook," is headed for the Woods and "The Hollywood Follies," will undoubtedly be seen at the Playhouse. All three plays will open before the end of the present month.

ACADEMY THEATRE CLOSES

BUFFALO, N. Y., May 22.—The Academy Theatre here has closed its doors for the summer months, and Sam Carver, manager of the house, is devoting all his time to the Empire Theatre, which is playing pictures and musical tabloids. The Academy will open again early in August, when a dramatic stock company will be installed.

VAUDEVILLE

JACK DEMPSEY RETURNS TO VAUDEVILLE

OPENS JUNE 4 ON PAN. TIME

Jack Dempsey will resume his tour of the Pantages Circuit on June 4th, in San Francisco, eight weeks remaining to be played on his old contracts. Dempsey had attempted to cancel the contracts on sailing for Europe without completing the full tour, but was not permitted to do so, and arrangements were made to have them filled on his return.

When he opened on the circuit, Dempsey had Bee Palmer in his act in addition to several others as a supporting company. It is understood that he will do a single for the remaining contracts.

VIOLINIST IN NEW YORK HOUSES

Duci de Kerakjarto, the concert violinist who recently scored a hit at the Palace, has been booked for five weeks in New York, prior to his opening for a tour of the Orpheum circuit on June 25 in San Francisco. Kerakjarto had intended to play only concert dates between his Palace engagement and his Orpheum opening, but since his showing at the Keith house all the managers in the East have asked for him, with the five weeks in New York being the result.

GROHS WIN VERDICT

Charles Grohs, vaudeville actor, of Baraban and Grohs, has just returned from Ft. Wayne, Ind., where he was the plaintiff in an action against the Indiana Traction Company of Indiana. Grohs met with an accident while traveling on one of the traction company's cars and brought suit against them for \$4,000. A verdict was rendered in Grohs' favor for \$2,000. Frank Studor, manager of Keith's Palace Theatre, at Ft. Wayne appeared as a witness for Grohs.

LUBIN'S DAUGHTER ENGAGED

J. H. Lubin, general booking manager of the Marcus Loew Enterprises, has made public the engagement announcement of his only child and daughter Olga, to Moe Schenck, nephew of Joseph and Nick Schenck. Miss Lubin and Mr. Schenck have known each other for several years. Moe Schenck is connected with the booking department of the Loew Enterprises.

ORPHEUM FOR GUS EDWARDS

Gus Edwards and his revue will open on the Orpheum circuit in Chicago on July 24, and from there jump to the Coast in time to open in San Francisco on August 6. Edwards intends to motor from New York to the Coast and let the company travel ahead of him. He will return with an entirely new act next season.

CAMPBELL MANAGING REGENT

George Campbell is now managing Moss, Regent Theatre, succeeding Joe Connolly, who is taking a brief vacation. On his return to New York Connolly will be assigned to another Moss theatre as house manager.

ACTS OUT OF EMPRESS

St. Louis, Mo., May 22.—Beginning next Monday, the Empress Theatre at this city will discontinue playing vaudeville for the summer months. The vaudeville policy will again be instituted during the latter part of August.

BIG COAST HOUSE FOR PANTAGES

A new theatre and office building, which will be owned by Alexander Pantages, was started in San Diego this week. The estimated cost of the theatre and building is a million and a half dollars. The theatre, on its completion, will seat 2,650 people, and will play the customary Pantages policy of a full week stand of vaudeville and motion pictures.

Seven to eight acts as is generally booked in the Pantages coast houses will be played in addition to the film feature. It will be ready for opening by September, 1923.

Alexander Pantages also visited San Francisco last week for the purpose of arranging for a new theatre to be built in that city. Nothing definite has been arranged at yet.

N. V. A. TEAM WINS

The baseball team of the National Vaudeville Artists defeated the Broadway Athletic Club nine, in a game played last Saturday at Long Island City, the score being 11-9 in favor of the actors. Ernie Stanton pitched four and a half innings, and Buddy Shepard the other half. Paul Dempsey caught for the N. V. A. team.

THE LOCKFORDS SAILING

The Lockfords, who during the past season appeared over the Shubert Vaudeville Circuit, and are at present appearing in the "Rose of Stamboul," at the Century Theatre, will sail for Paris in July to fulfill a six weeks' engagement at the "Folies Bergere," at the conclusion of which they will return to New York.

N. V. A. GETS BALL GROUNDS

The Recreation Ball Park, in Long Island City, has been secured by the National Vaudeville Artists' baseball team, for the purpose of practise and playing games. The team holds practise there every day, at five o'clock.

ERNIE YOUNG REMARRIED

CHICAGO, May 22.—Ernie Young, and his former wife, Pearl Mendel Young, were reunited in marriage at the County Building, here, this morning. The Youngs were first married on October 10th, 1915 but were divorced in 1918.

LILLIAN LORRAINE FOR KEITH'S

Lillian Lorraine, who closed last week as co-star with Joseph Cawthorne in "The Blue Kitten," will enter Keith vaudeville for the summer, in a single act. She will be seen under the direction of M. S. Bentham.

DE LYLE ALDA IN SHOW

De Lyle Alda closed her vaudeville act last week, which was known as "Sadie—One of Those Girls," to open in Chicago this week with "Molly Darling," playing opposite Jack Osterman. She succeeds Polly Walker, who left the cast.

VINCENT INSPECTING HOUSES

Frank W. Vincent, booking manager of the Orpheum circuit, left New York last week for a tour of inspection of all the Orpheum houses in Chicago, the Middle West and the Coast. He is scheduled to return to New York on June 15.

NEW ACT FOR BAILEY & GARDNER

Paul Gerard Smith has written a new act called "Apple Sauce," for Bert Gardner, formerly with "Mary" and Mary Bailey, last year with Franklyn Ardell. It will be seen shortly in the Keith time.

BESSER & STERN ON FOX TIME

Besser and Stern, are now playing the Fox Circuit. They opened at the Star in New York last week.

MOSS IS AFTER OPPOSITION HOUSE

STRAND AT FAR ROCKAWAY

The Greater New York Vaudeville Theatres' Corporation, consisting of the Keith-Moss organizations is now arranging to take over the Strand Theatre in Far Rockaway, through B. S. Moss. The corporation already controls the Columbia Theatre, a few doors away from the Strand, and it is understood, are attempting to secure the other, in order to prevent any opposition circuits from operating in the immediate neighborhood.

The Strand Theatre, which is owned by Sol Brill, runs a policy of motion pictures, and during last year, also played Sunday concerts booked through the Fox office, which booked mainly Shuberts acts into the house. During the Winter, the Columbia plays motion pictures during the first four days of the week and on Friday, Saturday and Sunday, plays Keith vaudeville. In Summer, according to last year's policy, it played vaudeville on a split week basis, Keith acts being booked in each Monday and Thursday.

The Strand, it is understood, is the better equipped house for vaudeville purposes, having a larger seating capacity and a wider house. The Columbia Theatre would be ideal for motion pictures being equipped with an open air-dome, in addition to the theatre itself, and being built on the lengthwise type of house known as a "bowling alley" theatre.

If negotiations go through, as it is expected they will, the Strand will probably assume a policy of big time Keith vaudeville for the Summer, as there is no full week house in Far Rockaway, the nearest vaudeville theatre being Morrisons, which is quite a few miles down towards the other end of the Rockaways. In Winter, the house would undoubtedly play split week vaudeville, while the Columbia would play motion pictures all year around.

NEW HOUSE FOR ST. LOUIS

St. Louis, Mo., May 22.—The New Wingsland Theatre, at Gravois and Alma avenues, this city, will open next week. The new house seats 1,400 on one floor, and will play vaudeville and pictures. The owners of the new project are the Audrey Amusement Company.

ROONEY-BENT HAVE NEW REVUE

Pat Rooney and Marion Bent returned to New York last week, and are now preparing a new revue for vaudeville, in which they will open shortly. The new act will be based on "Love Birds," it is understood. They will play the Keith Circuit.

MOSS GOING TO EUROPE

B. S. Moss will sail for Europe on June 3rd, taking his first vacation in ten years. He will also combine some business with his pleasure, and keep a lookout for novelties which might be brought over to this country. He will return in two months.

SUNDAY MATINEES AT THREE

Boston, May 22.—During the summer the Sunday matinee performances at the B. F. Keith house will commence at 3:00 P. M. The evening shows will begin at eight.

N. V. A. COMPLAINTS SETTLED

The claim of Frank Terry against Jack Reddy, in which Terry claimed that Reddy was using his recitation "Mr. Booze," has been settled. Reddy stated that he never used the recitation.

The complaint of Frank Terry against McCoy and Davis, in which Terry claimed the latter was using part of his "soldier recitation" has been settled. Davis states that he used the bit four years ago, but that he will discontinue its use as long as Terry claims it.

The claim of Albert "Scotty" Holmes against Al. Moore's U. S. Jazz Band, has been settled. The claim was not recognized as an infringement.

FLATBUSH CLOSING

B. S. Moss' Flatbush Theatre, booked through the Keith Vaudeville Exchange, will close its season on June 18. The house, which was on Danny Simmons' books, plays a full week stand of six acts and a feature picture.

The Riviera, which was scheduled to close after Decoration Day, was closed last Sunday, May 21, instead. It was found that business didn't warrant keeping the house open any longer during the warm weather. A split week policy was maintained by the Riviera which was also booked by Danny Simmons.

CLARICE VANCE MARRIES AGAIN

Clarice Vance, former vaudeville headliner, has married again, according to information revealed by the belated filing of a marriage certificate with the town clerk of Greenwich, Ct. The certificate revealed the fact that the actress, on March 12 had married Philip Decker of Mamaroneck. Mr. Decker gave his age as 35. Miss Vance, who announced herself as a divorcee, gave her age in confidence. Miss Vance formerly was the wife of Mose Gumble of the music house of Jerome H. Remick & Co.

MUSICAL ACT ROBBED

While driving over to New York after their performance at the Bedford Theatre, Brooklyn, last Wednesday night, Rubini and Rosa, the musical act, had their grip, which was attached to the rear of their car, stolen. In the grip were the costumes worn in the act as well as the music. The name of Mme. Dugan was stamped on the lining of the costumes. Rubini and Rosa have offered a reward for the return of their things and will ask no questions.

CRITERION RE-OPENS

BUFFALO, N. Y., May 22.—The Criterion Theatre here, which was closed for several weeks undergoing extensive alterations, has reopened and is playing pictures. During the time that the house was closed the seating capacity was enlarged and a new stage was installed. The Criterion, which is owned by the Max Spiegel interests, will play Shubert vaudeville next season. Sol Myers is managing the theatre.

TELLEGEN OPENS IN VAUDEVILLE

Lou Tellegen opened for a vaudeville tour on the Poli circuit last week, and will be seen in New York next week. He has a company of five people with him and is doing the last act from "Blind Youth."

Lou Tellegen and his company will open in New York at Moss' Flatbush Theatre on May 29.

N. V. A. COMPLAINTS

Mack and Lane, have filed a complaint against Hall and Dexter, stating that the latter are infringing on the billing "What's It All About."

VAUDEVILLE

PALACE

Due to a missprint, few if any of the patrons received a program. About two acts on the bill went over with their accustomed strength, which might have been the weather, for the show had at least three acts rather heavy for hot weather consumption.

Monroe and Grant equipped with a trampoline disguised at first, as a trick motor truck, gave the bill a fair start with a neat bouncing exhibition, that had a touch of comedy also.

In the second spot, Harry and Grace Ellsworth proved a breezy dancing couple, in an act that had action combined with a pleasing routine. Mr. Ellsworth is a wizard at the Russian steps and one of his dances does much toward putting the act over. His partner has all of the necessary pep plus unusual grace and carriage.

Owen McGivney, protean artist portrayed all of the characters in his sketch entitled "Bill Sykes," an episode taken from Dickens' "Oliver Twist," and contrary to the rule the dramatic offering went over strong indeed. Mr. McGivney's changes were done faster than we ever saw him make them before, and for a first show on a Monday afternoon, the act moved along with remarkable smoothness and precision. Outside of his lightning-like changes of character, he plays each one with equal skill and finished touch.

The blackface comedian, Al Herman succeeded in putting the audience in good spirits for awhile with the same line of stuff he has been doing recently, though the act did not run as long as it generally does. The boy singer in the upper box probably was as good as any part of the offering on the whole, although it is more or less of a song plugging stunt.

The first half was closed by Bessie Clayton with Guy and Pearl Magley and James and Mercer Templeton, and the Versatile Sextette, having been held over from last week, which is nothing unusual for the act which should have no trouble in being the hit of any bill. The Chinese bit done by the Magleys and omitted last week, was done this week bringing the act up to the old running time of about forty-minutes which is a long time of course, but entertainingly filled nevertheless.

The second half was opened by "Zerola," dramatic tenor and a member of the Metropolitan company. He sang three selections, the first and third being in Italian and favorite Caruso roles from Pagliacci, and the one in between a classical song in English. As the tenor was picked by Gatti-Cazzasa for those who patronize the house ten blocks south, it is almost superfluous to say that the voice is remarkably powerful, melodious and rich in timbre. The accompanist who assisted at the piano or at least made a half hearted attempt, might be exchanged for someone more human and experienced at public performances.

Alice Brady in "Cassie Cook of the Yellow Sea" taken from the play "Driftwood" in which she recently appeared, won approval from all the moment she appeared. Her material is at best only commonplace, that of an adventuress and adventurer falling in love with each other somewhere in China, which brings out their better qualities, and each is desirous of hiding their present identities and be to each other as they might have been years before. Miss Brady has a fine speaking voice and charming manner. She did well with her part and scored a big personal hit.

Chick Sales appeared in the next to closing spot in place of Gallagher and Shean who are said to be ill. The act is essentially an offering for city houses and of course is appreciated greatly due to the impersonation of small town characters, which are done to perfection by Sales with no deft touch overlooked, and a maximum amount of humor.

Davis and Pelle, an excellent hand balancing act, closed the show, holding them in in creditable manner. M. H. S.

VAUDEVILLE REVIEWS

81st STREET

An all together satisfactory show was presented to an audience, that almost filled the house. Not one act on the programme left the stage without a big hand for their efforts. The orchestra has improved greatly.

Opening the show, was The McIntyres, a man and woman who presented one of the best "Sharp Shooting" acts in the business. When the curtain "rang" up on the offering, a beautiful scene was disclosed, and thereafter the pair went through a routine of fancy shots, employing both rifle and pistol. Some of the marksmanship was little short of marvelous, considering at one time, the man perched on a swinging trapeze, head down, fired at four objects, and struck them at the first try. There is a goodly amount of talk well delivered by the man, in a comedy vein, and worked up by the partner, who also knows the art of "Shooting" at the spot. The phonograph record finish could be brought further up in the act, also the long distance shots, from the rear of the orchestra. The act could easily hold down number three position on any big time bill.

Harry and Denis DuFor, are about as neat a pair of "steppers" as has appeared in these parts in some time. Not alone are they wonderful dancers, but their neat appearance and personalities lend much to the act. A good line of comedy talk was well received, and the fast dancing at the conclusion registered a deserved hit.

Wilfred Clarke assisted by Grace Menken and Company, presented a domestic comedy entitled "Now What." This act has been played by Clarke for many seasons, and has lost none of its true comedy value. Four people assist the star in a fast moving vehicle, which gives Clarke the opportunity of madly rushing in and out of entrances, putting every ounce of strength in his work. The cast also assist by their excellent work. Laughs followed in rapid succession, and the spectators showed their appreciation by giving them five curtains.

Dooley and Sales, have not played this house for some time, and they received a huge reception on their entrance. Jim Dooley is the same good natured performer as of yore, and gracefully accepted all the "gags" that Miss Sales sent his way. A few new pieces of business have been inserted since their last showing, and they surely know the art of "Putting it Over." They do not carry any special drops, and the act is delivered in "one," and all they have to offer is their personalities, together with a knack of sure-fire dialogue, augmented by a happy idea of getting the audience into their confidence. Miss Sales sprang a surprise when she sang "Annie Laurie" in a true soprano voice, and Dooley not to be out-done came across with a tune played on his teeth with his fingers. This pair have been in vaudeville a long time and like at the Monday afternoon performance never fail to make good. "Will Yer Jim" was often repeated and caused a howl of laughter at each utterance. They were a riotous hit.

Will Mahoney opened with a comedy song, which told how he liked himself. The number has a fine comedy lyric and was expertly handled. He then offered a ventriloquist "bit" that was funny in spots, but was carried too far, to receive the timely punch. A dance and comedy recitation followed, both scoring.

Harry Langdon assisted by Rose and Cecil in a comedy called "After the Ball" was well received. However the early portion could be strengthened, to correspond with the "Auto" finish. Langdon is a comedian who works in a quiet but effective manner.

The second half consisted of a screen presentation, "The Beauty Shop." J. J. D.

FIFTH AVENUE

Due to the warm weather, the business at this house was light at the Monday matinee.

The Eight Blue Demons started the show off with plenty of pep and speed. These men with their head-dives, pyramids, nip-up and whirl-wind spins, worked hard, and were well received.

Before Violet MacMillan presented her offering one of the house attaches came on and announced her as "the Cinderella of motion pictures," and even went so far as to let the audience know what concern made the lady's shoes. Miss MacMillan, who is well known to screen fans, then made her entrance. She is an attractive woman, and possesses a fair voice. For each of her numbers, she was attired in a different costume, and between numbers scenes from a motion picture which she has just completed were shown. At the conclusion of the act, she invited the ladies in the audience to come upon the stage and try on one of her shoes, stating that if the shoe fit any one of the ladies the said lady would be presented with a pair of them.

Bert Lahr and Mercedes, came next, with their comedy offering. This couple are from burlesque. Miss Mercedes opened the act with a popular number, towards the finish of which she is interrupted by Lahr, who is attired in a misfit police uniform. They go into a routine of talk, that is full of laughs. A few numbers by the woman are used during the act, and they close with a number and a burlesque dance. They stopped the show cold. Lahr is a rattling good comic and Miss Mercedes is a good foil for him. They will go over on any bill.

Ernest R. Ball, the song-writer, accompanied himself at the piano, and sang several of his late numbers. Ball uses a good line of chatter between the numbers that gets him quite a few laughs. For a demanded encore he played and sang a medley of some of the numbers he has written in the past. The applause that greeted some of these old tunes was tremendous.

Walter and Emily Walters, have a ventriloquist offering of merit. One of their dummies is on a bicycle, while the other is on skates. Miss Walters is garbed as a nurse-maid. The offering consists of cross fire talk between the two supposed children and two numbers are put over in good style. The baby bit by Miss Walters is very clever. They scored. For an encore Mr. Walters presented a doll doing a waltz clog.

Josephine and Henning, are assisted by a male pianist. They also carry a special set in full stage. The couple open with a special number, which is followed by a dance, after which each one does a specialty. An old-fashioned number by both follows, and they close with a double number and dance. Henning has a fair voice, and a pleasing way of delivering his numbers. Miss Josephine, who has an abundance of personality, looked at her best in the old-fashioned gown. The number used here is the same one she used some time ago when she worked with another man. Their dances are well staged, and they took several bows at the conclusion of the act. The act should meet with success.

Miller and Mack, in the next to closing spot had a hard time getting started. They opened with a comedy number and dance that gave way to a bit of patter. Another double dance followed and they closed with a "woman bit," and burlesque apache dance, to good applause.

The Patricks, a man and woman with some clever aerial and hand to hand acrobatic work, the woman doing the understanding, closed the show and did nicely. S. H. M.

NEW BRIGHTON

For the opening week of the fourteenth season of his Brighton Beach house, George Robinson, is playing a vaudeville bill that is one of the best variety lay outs we have seen in quite some time. It is excellently balanced, and on the opening day, with the attendance somewhere near the hundred mark, was received well by the small gathering. The small audience could by no means be called bad business at this house, for the big audiences are always present at night, and the matinees are never heavily attended until mid-summer.

Lewis King is the new orchestra leader here and has an aggregation of mostly new men, with the exception of Fred Hoffman, the cellist, the trombone player, the cornetist, and the clarinet player, who were here and at the Colonial when Ben Roberts, now at the Palace, directed this orchestra. George Robinson has also secured several new drops and house sets for the acts playing here, all of which are very attractive.

Five acts had their names up in lights on both sides of the sign, Frankie Heath's name being placed on either side. Miss Heath, who has become an Eastern favorite within the last few months, proved herself worthy of the billing and of her suddenly acquired following, in the fourth spot, with a cycle of character numbers. She opened with a number about a "Gold-Digger," introducing some dramatic work in it, followed it with a clever comedy bit about a girl whose idol is herself, then a catchy "Irish-South Sea" number, and closed with a "blues," done in a style all her own. One shouldn't call it "blues" at that, for it is a semi-tragic-comedy tale of a colored gal bawling out her ungrateful man, telling him what she has done for him. Eben Litchfield aided materially, not only at the piano, but with actions and lines.

"Stars of Yesterday," closing intermission, had second billing. The specialties, done by Lizzie Wilson, Joe J. Sullivan, Corrinne, and Barney Fagan, are excellently planned by Tony Williams and little May Kennedy, and equally well done. The act has been staged effectively, credit for the production to go to Hockey and Green.

Seed and Austin, Lewis and Dody, and Wells, Virginia and West were the other acts to have electrical billing in front of the theatre. Dave Seed and Ralph Rustin were on very early for an act of their calibre, but the fact that they held third spot didn't hinder them from keeping the laughs coming all the time they were in view. Dave Seed is without a doubt one of the funniest comedians of his kind,—that is, if there is possibly another who can be classed as his kind. Ralph Austin is just the type to work with him.

Wells, Virginia and West opened the second half after the films were shown, scoring heavily. Virginia's dance routine is unusual for a woman, and one of the most difficult we have ever seen a woman do. Buster West's clowning with Wells served to get laughs, and as for his dancing, nothing more can be added than has already been said about him.

"Hello, Hello, Hello," is almost as popular a catchline as "Mr. Gallagher and Mr. Shean," thanks to the manner in which Lewis and Dody deliver it. But not only is that part of their act funny, but the ventriloquial burlesque and the rest of it, all good for solid laughs.

Were it not for the fact that it would be rather difficult to arrange the bill any better than it was, we would recommend Bernard and Garry for a better than number two spot. They surely are worthy of it. The boys look neat, have a novel idea in the tan make-up, good voices, dandy delivery, in fact, all the requisites for a good act. And they are that. Best of all, they keep constantly adding new material. The El Rey Sisters opened the show with a skating routine, doing dances on the rollers. The Kitaro Japs closed the show with an exhibition of Risly work.

G. J. H.

VAUDEVILLE

AMERICAN ROOF

(First Half)

Edwards and Edwards, a man and woman, opened the show with a sharpshooting offering. This couple do a lot of intricate stuff with rifles, the man doing a routine of work at the opening of the act and the woman handling the rifles at the finish. A bit of talk is used by the man here and there during the act. They did well opening the show.

Raymond and Lyte, a man and woman, opened with a special number in which they disclosed the fact that they had been in musical comedy, and were glad to get back to vaudeville. The number was followed by a double dance, after which the man did a single dance, and after changing her wardrobe the woman did a wedding number and dance. They closed with a double dance, to a fair hand. The act is a good, fast dancing act, but they do not show anything out of the ordinary.

Newport, Stirk and Parker, two men and a woman, opened with a number in "one" by one of the men and the woman which is interrupted by the curtain being taken up and the other man walking across the stage with a piece of scenery. The two men get some comedy out of a bit with the wing, and then go back into "one" for a violin bit by the men, followed by a double dance. The woman comes back for a comedy talking scene, after which she does a number. A comedy number by the two men went nicely and they closed with a dance by the trio. For an encore the two boys did a drunk dance. The act went over nicely.

Mack and Lee were fourth. The woman opened the act and is interrupted by the man, who comes through the aisle in a milkman's makeup. After some cross-fire talk which contains some laughs, the man finally goes on the rostrum and sings a ballad in fair voice, with the woman playing the piano. A comedy number by the woman went over well. The man comes back in a neat suit and after some more talk they went into an Irish number, getting away to two nice bows.

"Dancing Whirl," composed of two men and three women, who presented a cycle of dancing, closed the first half of the show. The toe dancer in the act stands out prominently, the remaining members of the act doing their work in a creditable manner. As a whole the act offers nothing that is phenomenal, but for the three-day houses it is a good flash. The act did fairly well here.

Marion Claire received the first real solid applause of the evening. Miss Claire is the possessor of a wonderful voice, having an exceptionally large range. She opened with a special number, after which she sang a popular number, which she followed up with Tosti's "Good-bye," sung in double voice, and she closed with a popular number and stopped the show. To a high-class audience this woman would be a revelation.

Bob Ferns and Company came next with a comedy sketch entitled "A Lease for Life." In the skit Ferns plays the colored bellboy at an apartment house, while Nellie May and Bob Hulen play the flat hunters. The numbers sung by Miss May and Hulen are put over in a clever manner, while Ferns delivered a popular number in good style. The talk is overflowing with laughs, and the "wedding number" is well staged. Ferns is one of the best black-face comics we have seen in some time and he is ably assisted by his constituents. The act did very well here and will please on any bill.

Bert Walton held down the next to closing spot. He has a pleasing manner and puts his numbers over for their face value, his enunciation being perfect. He is assisted by a male and a female plant who work from the upper boxes. The male assistant has the better voice of the two.

Alvin and Kenny, with their comedy acrobatic offering, closed the show.—S. H. M.

RIVERSIDE

With Mildred Harris, and Vivienne Segal topping the bill, attendance was very good on Monday night, despite the warm weather. This house will undoubtedly hold its own all through the Summer, as long as the right drawing cards are furnished to pull the business.

Miss Harris held the closing spot on intermission, offering a playlet by Edwin Burke called "Movie Mad." Beatrice Morgan, well known in stock, and also in vaudeville through having appeared at the head of several sketches of her own, and S. Miller Kent, appear in her support. The playlet itself is pleasing, but best of all it gives Miss Harris the chance to please the women, by showing herself in the second scene in a gorgeous ermine wrap, and a white evening gown of dainty appeal. As she serves as a draw for the women mainly, she is a success. She's doubly a success because of her beauty. Miss Morgan and S. Miller Kent also are particularly good in the delivery of their roles.

Vivienne Segal followed Miss Harris after intermission, stopping the show with a song cycle. Her offering will be reviewed in detail under new acts.

Don Valerio and Company, the "Co" consisting of two girls billed as Theresa and Estella, serve as opener for the bill. They do a dance routine on the tight-wire to good results.

Bessie Browning, billed for the second spot, is out of the show, Vincent O'Donnell, programmed to appear fourth, being brought up to hold down the spot, and did so successfully. O'Donnell didn't seem to be in as good voice as we have heard him in the past, but did well nevertheless with a routine of published numbers.

Harry J. Conley, supported by Naomi Ray, were third with "Rice and Old Shoes," a classic of staging and lighting effects. This does not reflect on their ability as performers, Conley's "rube" being as funny as ever, with the feeding of Miss Ray, not forgetting the harmony of their voices in the song bits. Then again, one should not forget to mention the musical setting, which has by no means been neglected. But it is the lighting, in that last scene, with the moon slowly rising over the brilliant lake, with the mountains in the distance, added to the comedy touch of the lights in the church and finally the "window-shade" bit which leaves the audience thinking about it as they go home.

Kate Elinore and Sam Williams can still make them laugh and keep them laughing, even with a lot of old birds mixed in their material.

Julius Lenzberg staged a novel bit in the intermission number, by playing Lou Breaux's "Kiss Me by Wireless," with the house dark, and the drummer using a wireless spark prop. It was very effective.

Dixie Norton and Coral Melotte followed Segal with "22 Washington Square," in three episodes, running from 1830, to 1870, and then to 1922, Miss Norton doing a boy in all the bits. The beginning was rather weak, due mostly to the fact that their voices seemed weak, but picked up at the finish with the dance bits.

Jim McWilliams closed the show, keeping a steady stream of laughs coming all the time he was on. The operetta, a la Charlie Olcott, was the funniest bit in the act.

G. J. H.

KEENE IS WARFIELD MANAGER

SAN FRANCISCO, May 15.—Lionel H. Keene, who has opened several of the new Loew theatres, is to be the manager of the Loew-Warfield, and will remain in that capacity for some time, until everything is in running order, after which a resident manager will be appointed. Art Frahm, formerly at the Casino, will be the assistant manager. Pietro Marino is to be musical director, and Grattan Jules Guerin, organist.

The admission prices are just a shade under the Golden Gate.

MAJESTIC

(Chicago)

A decided increase in business was noticeable at the Majestic Theatre, Monday evening, the house holding nearly capacity. Ideal weather and a strong entertainable bill was responsible.

Weston's models, offering masterpieces portrayed by humans, made a sterling opener. The poses are artistically arranged and display showmanship staging.

Pinto and Boyle held the deuce spot with comedy that caused laughter throughout the house.

The Seboys caught their audience at the start and had very little trouble amusing them throughout.

Gordon and Ford distributed more laughter through the Hebrew characterization of Mr. Gordon. Miss Ford is a remarkable straight woman and made a splendid foil for her running mate. Their material is bright and modern in every respect.

"The Storm," a powerful dramatic production depicting forest fires in the wilderness, held intense interest through clever acting and remarkable scenic surroundings. The playlet was enacted remarkably with each individual member of its cast coming in for recognition. The scenic effects were beautiful.

Patricola won out for a clean hit, practically due to being a local girl. Miss Patricola's act is not as strong as it was when she last played here, some of her numbers proving out of place. However, when she returned to a few of her old ones, which she used for encores, she went over to thunderous applause and won out for the hit honors without competition.

Harry and Anna Seymour danced and sang and Miss Seymour's well known brand of comedy cutting up netted laughter continuously. Mr. Seymour won out with soft shoe dancing and his sister slammed home a Ruth for laughs.

Henry Santrey and his band coming on next to closing scored for the second honors of the program. Santrey's instrumentalists have been voted the best in vaudeville and from the demonstration they gave Monday night they are deserving of the honor. Santrey's repertoire of songs was well received. His work with Miss Seymour was also enjoyed.

The Gautier Brothers in their animal offering, entitled the animated toy shop closed the programme introducing cleverly trained ponies that went through a well laid out routine, holding interest and keeping the audience seated.

ASKS RECEIVER FOR ALLEN, INC.

TORONTO, May 23.—J. W. Bain, K. C., acting for creditors of Allen Theatres, Ltd., made an application this afternoon in Osgoode Hall before Mr. Justice Fisher for a receiving order and the appointment of trustees for the assets of the defendant company.

The judge ordered that if affidavits are filed showing that debtors are not insolvent, and an immediate payment is made of the amount due to the creditors, the order for a receiver would not issue. Otherwise such an official would be appointed to take over the company's assets and administer them for the benefit of the creditors. G. T. Clarkson would be named trustee in the latter eventuality.

The Allen Theatres, Ltd., control a big chain of theatres throughout Canada.

GRAND OPERA FOR CENTURY

The San Carlo Grand Opera Co. will open at the Century Theatre on Monday evening, Sept. 18.

There will be six evening performances each week of the engagement with matinees on Thursdays and Saturdays.

The engagement will last four weeks and the operas will be presented at prices ranging from \$3.00 top to fifty cents.

NEW ACTS

VIVIENNE SEGAL

Theatre—Riverside.

Style—Singing.

Time—Fourteen minutes.

Setting—In one.

At the outset, let us tender Vivienne Segal thanks for being original in one respect at least, in her vaudeville vehicle. For, as far as we know, Miss Segal is about the only musical comedy star who has entered the two-a-day field, and at some time in her act, did not say, "Ladies and gentlemen, with your permission, I will render a medley of songs which I have sung during my career in this—or that show," or anything to that effect. Not only did she refrain from saying it, but she went further, and didn't sing any medley, although she could just as easily have arranged one. She didn't even sing a number from "The Little Whopper," the last show in which she appeared.

True enough, only after she took several encores, she rendered "Auf Wiedersehen," from "The Blue Paradise," but then it was welcome, and it wasn't forced on the audience. And for this, we are truly grateful. May others emulate her.

Miss Segal wins on her appearance when she makes her entrance. First on the beautiful silver cloth wrap with the red collar, and then on the gown made of the same material with a touch of lavender coloring to it. It shows her dainty figure effectively, and with her pretty face, and auburn hair, helps form a pleasing picture.

She opened telling the audience to blame her songs on her family, saying that she made her routine according to their suggestions. Thus a different member of the family, sister, brother, mother, etc., is used to introduce each number. Her first was "Just Like a Rainbow," and was followed by the tale of the little girl who sold the sweet lemonade a penny cheaper than the boy with the poorer lemonade, "cause her kitten fell in it." This has been done, but not overdone. "Alabama Mammy" was followed by the bird song from "Pagliacci." For an encore, "Take Thou This Rose," then the tale about "Tying Apples on the Lilac Tree," done by Craig Campbell, and after stopping the show came "Auf Wiedersehen."

Her voice is sweet, and contains power used at the right moment. Her routine is varied nicely. Charles Amber accompanies at the piano.

G. J. H.

POLICY CHANGE FOR UP STATE

WATERTOWN, May 22.—A change of policy for the one night vaudeville circuit formed in the towns in the northern part of the state goes into effect next week.

Three acts instead of six will be played in the houses, and these in connection with the pictures will, it is believed, improve the business which up to the present has not been as good as expected when the circuit opened last February.

The towns which at various times were on the circuit are Ogdensburg, Carthage, Malone, Potsdam, Massena, Boonville and Brockville, besides Plattsburg and other towns across the line into Vermont.

The acts for the circuit under the new policy will be supplied by Fally Marcus. Previously the Plimmer Agency booked them.

TECK THEATRE SOLD

BUFFALO, N. Y., May 22, 1922.—J. J. Shubert has sold the Teck Theatre here to the Shubert Theatrical Company for \$38,599.73. The Shubert Theatrical Company assumes mortgages in excess of \$200,000, and the unpaid city taxes for 1922.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

The Philmers opened the show with a fairly good wire act, but the man insists upon telling "gags" that contain little or no merit, especially the Chinese story about "Hung One" and his brother was "Hung Too." Bert Hanlon has employed and originated it. The juggling of articles while balancing on the "thread" was the big thing in the offering. The girl uncovered a dance that was ordinary. The act could be strengthened by the man either eliminating the "talk" or securing some that held a punch. The black Cyclorama with the white clown figures on it was effective, as was the finishing trick when the man jumped from the floor upon the wire.

Cait's Brothers scored a substantial hit with a good line of material, mostly delivered while being in the dark. We can remember, back in Chicago, some ten years ago, when Lewis Cait's was a small boy, he then was an expert dancer, and has improved with age. The boys went over big with their "Double" dance, and took four health bows before the patrons would permit them to retire.

Coley and Jaxon are probably wondering why they did not "Go Over." There is nothing for them to wonder about, as the act is not properly framed. Miss Jaxon is a clever "Kid" impersonator, but the material lagged dreadfully throughout their stay. Coley was formerly one of the quartette of Fay, Two Coleys and Fay. He is a good performer, and was also handicapped with a budget of weak material. The dog was the butt of most of the alleged comedy. The finish is also weak. Either an entire revision or a brand new act must be employed before they can expect to score.

Billy Miller and Company. This act was formerly presented by Harry Holman as the feature, and is entitled "Adam Killjoy." Miller as the "Grouch" read his lines in good fashion and secures many hefty laughs and the boy and girl did well with their assignments. The act was well received.

O'Neil and Gaffney are a couple of black face comedians who either "lifted" or was presented by the Swor Bros. with most of the "gags." The "Dipping Sand" and the "wager" bit is now being done by the Swor boys. O'Neil and Gaffney have blended an act together that contained little or no merit, and was put over in sluggish fashion, especially the finish when O'Neil made up as a "Dame" tried to be funny, but the audience did not take it that way and the orchestra was partly responsible for the bad finish.

Laura McDermott and Eddie Cox scored a decided hit up to and near the finish when the orchestra played a mile out of tempo, then the pair left the stage in an abrupt manner. Preceding this they showed an act that has unlimited opportunities. Both are clever and know the art of showmanship.

Joe Cook is a great favorite here and everything attempted met with a loud burst of applause. This fellow Cook is an artist.

Alexander Brothers and Evelyn interested with a ball juggling novelty that contained much action. Cook worked throughout this offering and proved to be a valuable asset with his remarkable talent and timely comedy.

FORDHAM

(Last Half)

The first person who greeted the eyes on the entrance of the patron here, between 7.15 P. M. and 8.15 P. M., was Dr. W. B. Thompson, seated at a little table in the rear of the audience. Later in the evening, when he did his act, he explained that he was there for the purpose of getting the names and ailments of any patrons who wished to be treated during his performance. The doctor was closing the show, and in that spot, gave a fine performance, and a very convincing one. He did twenty-eight minutes, which seemed no more than fifteen. His work will be fully reviewed under new acts.

Bert and Hazel Skatelle, almost stopped the show in the opening spot, offering a dance routine on skates. Their work is exceptionally good, and is sold well. The routines include a tango, a waltz, tap-dancing and other styles of dance work on skates.

Sharkey, Roth and Witt, were likable in the second spot. The three boys have good voices and use them effectively with a number of published songs. The pianist has an unusually good contra-tenor, and should get more out of it than he did when reviewed with the number he used. At that, a semi-classical ballad, or even a classical number, would be more effective with his voice than a published popular type of number.

"The Love Game" was played by Harry Hayden and Company to big laughs from the audience. The vehicle is a good one, telling of how the bashful suitor is taught to make love to his girl by the wise married man, on whose same girl is lavishing her attentions to the despair of the suitor. Every thing works out wonderfully, especially when the married man's better half steps in and shows how much of a cave-man he is by leading him away by the ear.

Margaret Young, with Rube Bloom at the piano, stopped the show, her sequel to the "disappointed chorus girl," and the satire on "Dixie" songs scoring best.

Walters and Walters also stopped the proceedings with the ventriloquial comedy. We still claim that their act is good enough to score without the gag about "Where do babies come from?" and the answer "Do you know any more jokes?" The remark isn't clever by any means. Dr. Thompson closed the show. G. J. H.

JEFFERSON

(Last Half)

Corrinne and Himler opened with a violin and dance offering that was unusually breezy for anything so early on the bill. The boy played the violin well, while the girl was especially good as a ballet dancer.

Lynn Cantor and Company, the company being a pianist, sang several selections in the second spot and was well received. In addition to some published numbers, she did a character bit as a scrub-woman.

Barry and Lancaster, the former a comic (Bob Barry) seen in burlesque, and the latter a straight man, kept the house entertained with their line of comedy, some parts of which were hoke but nevertheless, just what the folks wanted. Barry is a versatile comedian and toward the end of the act displayed some of his best wares in impersonations, while Lancaster certainly is "straight" and attends to his business in serious manner.

J. C. Morton and Company, or family, followed with another act that gathered no end of laughs. Morton has his own particular line of comedy and the act runs in a tempo that never allows a dull moment to slip in. The rest of the company, the boy in particular, ably assisted Mr. Morton, who had to make a speech after the act.

Morris and Shaw, the third successive funny act to go on, continued the comedy end of the bill. Both have fine voices, and one of them, as a "cokey," manages to hold the audience in surprising manner with his fantastic dream of a mosquito trust, etc. His partner at times was a Yiddish comic and fed the comedian in good style.

Murray and Gerrish were a refreshing team of singers and dancers, doing their stuff in regular musical comedy style. The girl impersonated several Broadway stars and did bits from different shows. Toward the end of the act they did a bit from "The Love Nest," which put the act over strong.

Milt Collins, monologist, filled in the next to closing spot with his political talk, and also on other subjects. His delivery seems to be improving as far as comedy is concerned, and his closing song was funny and one of the best things we have seen him do.

The Patricks, equilibrists, closed the show with a classy exhibition of acrobatic feats, wherein the woman did the heavy work. M. H. S.

23RD STREET

(Last Half)

The World Trio opened the show. Two men and a woman make up the act which is a pleasing one, and would do much better farther down the bill. Some of the woman's talk might be eliminated to advantage as it slows the act up a bit. The men are excellent musicians and play several trick instruments, such as pillows, hats, parts of a bicycle, a palm tree, etc. With a little change in routine, the act will go over on any bill.

Stevens and Towle, two colored boys, were on number two. They carry a special drop in "one," showing the deck of a ship. One of the boys plays a cook, while the other does a sort of "nut" sailor. They open with a line of talk that is old, but still gets them plenty of laughs. Each of the boys do a single number, and put it over well. They closed with a comedy double number to a good share of applause. These boys have a good act for the three a day houses.

Eva Fay, with her mind reading offering, had no trouble in holding the attention of the entire audience. Mrs. Fay, most decidedly, knows how to put her material over. She uses a bit of comedy here and there in the act, which is well placed and in consequence registered. She answered several questions put to her by members of the audience, and got away to several curtains. The male assistant announced that books were on sale in the lobby, at the conclusion of the act.

Maxfield and Goulson, a man and woman, the woman holding up the comedy end of the act, opened with a special number and then went into a lot of talk, which consisted mainly of hokum. The male member of the act sang a ballad with a patter chorus in fair voice, which gave the woman a chance to make a change of wardrobe and come back for a burlesque dramatic bit which she put over well. They closed with a double number, doing fairly well. The woman is the outstanding feature of the act. She is a talented comedienne, and knows how to read a line. The man is a bit weak, but gets by nicely.

Senator Murphy, with his monologue based on topics of the day, started them laughing right off the jump, and at the conclusion of his act stopped the show. He is an excellent monologist.

Belmont and Fulton closed the show with their canary bird act which is quite a novelty. The man plays the piano, the woman plays the flute, and the bird sings. They got a good share of applause. S. H. M.

CHANGES IN POLICY

St. Paul, Minn., May 22.—The Finkelstein & Rubin houses here and at Minneapolis, booked through the Lester Bryant Vaudeville Exchange, and which has been playing full weeks of Shubert-Vaudeville, is now playing on a split week policy.

58TH STREET

(Last Half)

Marvel and Faye, a man and woman, opened the show. They work in a special set in full stage. The man does some intricate contortion work, and the woman works on aerial rings and goes through a routine of acrobatic floor work. Her trick with the glass of water is an extremely difficult one. The act is a good opening act for any bill as both people do their share of the work in a creditable manner. They went over nicely here.

Ormsbee and Remig started off with both the man and woman playing on violins. The man then sang a popular number which was followed by a number by the woman. The woman then plays the piano, while they sing a double number, and they closed singing a medley of songs made up of musical comedy numbers, and received a good share of applause. This is an all around good act. Both have good voices, both play the violins in good style, and the woman is a good pianist.

Valentine Vox, in a special set in "two," which was pretty to look at, presented his ventriloquist offering "The Clubman." The talk used by Vox is well put together, and succeeded in provoking laughter, his yodel number went nicely, and the final number in which he offers two voices singing at the same time, is something we have not seen any other ventriloquist offer as yet. Vox had no trouble in stopping the show. He is an artist in his line of work. Hoyt, Kohler and Koyle, came next. This is a comedy act and will be found reviewed under "New Acts."

Diamond and Brennan, with their comedy skit in "one," entitled "Something For Sale," were the comedy hit of the bill. This couple have a good line of patter, and they know how to sell it, getting the value out of each line and laugh. Brennan is a clever dancer and his comedy song and eccentric dance registered. They closed with a popular double number and stopped the show.

Frederick V. Bowers Revue closed the show. Bowers starts the act off from the audience, doing a bit with the supposed property man, and then goes up on the stage. After introducing himself he sings several numbers, while the girls pose in a frame cut out in the back drop. The act is a good flash for the pop houses. At this house Bowers was compelled to say a few words at the conclusion of the act. S. H. M.

REGENT

(Last Half)

They had several of the patrons standing up on Thursday afternoon, due to the simple fact that there weren't any more seats to be had in the orchestra. Rainy weather and Jean Granese were responsible for the business.

One of the most unusual offerings we have ever seen was shown in the opening spot by the Lutes Brothers, featuring Clare A. Lutes, an armless man, with his feet gave marvelous exhibitions of sharp-shooting, carpentry, instrument playing, and other stunts. Their work will be fully reviewed under new acts.

Walsh and Austin flopped for the major portion of their act, and then picked up towards the latter part of it, and drew a few laughs and a fair amount of applause for bows. They are a boy and a girl team, who work in front of a special drop depicting the seashore, which serves for such gags as "what would you do if a girl was washed out to sea and was drowning?" "I'd throw her a piece of soap to wash her back." The remark about the girl, on the man's part, "Just the kind of a girl to take home, another meet the wife—get her out of here before your father gets home," doesn't seem to be quite in keeping with "Refined Vaudeville"—"bring the family." Following the work in front of the seashore drop, it is lifted, and a special drop of cloth is shown for a medley of songs and a costume display.

"Indoor Sports" served to bring fifteen minutes of solid laughs showing how the bashful chap, and the "wise guy," are roped in by two damsels into proposing marriage. Two new boys are in the act, which is now done by Warren Warren, John Wise, Anita Pam, and Bonnie Peck. One of the girls was the one who appeared as the stenographer in Hugh Herbert's sketch, "Mind Your Own Business." The fact that Herbert wrote "Indoor Sports" with Harlan Thompson explains her presence here.

Jean Granese, with her brother Charlie, and Charles Barrelli also aiding with the comedy and at the piano, were the hit of the show, stopping it cold. The comedy kept the laughs coming all through it, and the singing brought the house down with applause. This is an act with real voices, great showmanship, and plenty of likeable personality.

Loney Haskell, on next to closing, told a number of stories and worked well to put them over. The Stanley Brothers closed with an acrobatic offering. G. J. H.

PARK THEATRE RE-OPENS

The Park Theatre at Stapleton, Staten Island, has opened, after being closed for more than two years. The house has been completely redecorated, and a new stage and news scenery have been installed. The policy of the Park is vaudeville and pictures. J. J. McNevin is managing the theatre.

NEW ACTS

BARRY AND LANCASTER

Theatre—Regent.

Style—Comedy.

Time—Fifteen minutes.

Setting—In "one."

Bobby Barry and Dick Lancaster are both from burlesque, and are doing several bits from that field for their vaudeville offering. Barry appears in a hokum make-up, using everything from the misfit clothes and shoes, to the putty nose. Lancaster is a good-looking straight man, makes a neat appearance in a tuxedo, and serves as a dandy foil for Barry's work.

The vehicle is a potpourri of talk, songs, dances and even impersonations, with Barry doing a Harry Lauder bit at the close of the act. This bit is worked in with several, Lancaster singing an introduction to each with a verse of "Its Funny How They Do Things On the Stage."

They make a good turn for the family houses, the more on the family type the better. Its been years and years since we heard an act get laughs in vaudeville by knocking the Republicans, and it seems out of place in an act but perhaps is alright in the family houses. G. J. H.

SHERMAN AND O'ROURKE

Theatre—Jefferson.

Style—Comedy, singing, dancing.

Time—Fifteen minutes.

Setting—In "one."

Two men, comic and straight, the former supplying the comedy, and dancing while the latter did most of the singing in a good lyric tenor voice. They open with song followed by some talk, and the comic singing "Darktown Strutter's Ball," later in what was supposed to be French, Italian and Yiddish. After a few gags the straight man sang a published ballad and the comic closed the act with an eccentric dance that ended with a burlesque on a classical dancer. The dance was done in comical manner and got many laughs out of the audience.

While the act went over fairly well, a better arrangement of the material, as well as a little more of it would help put the offering over with more of a punch. The closing bit although one of the best bits of the act, does not seem like a finale to the audience who expect to see both men on at the finish. M. H. S.

HOYT, KOHLER & KOYLE

Theatre—58th Street.

Style—Comedy, singing and talking.

Time—Fourteen minutes.

Setting—In "one."

After a short opening number, by the woman and straight man, the comic comes on and the two men go into some dialogue from which we learn that the straight man is going to marry the woman. This gives way to a comedy recitation, which is followed by a ballad by the woman. A comedy flower bit comes next, in which the comic presents the woman with a bouquet of flowers, after being taught a presentation speech by the straight man, and they close doing a wedding number, with the comic doing the preacher.

Hoyt, who handles the comedy in the act, is its life-saver, but his support is very weak. The straight man is not aggressive enough in the part, and the woman does not seem to know what it is all about. Hoyt is a good comedian, and with the proper support this act would be able to hold down a spot in the two-a-day houses. S. H. M.

VAUDEVILLE

LUTES BROTHERS

Theatre—Regent.
Style—Novelty.
Time—Fourteen minutes.
Setting—One (special).

This is without a doubt one of the most unusual acts we have ever seen in vaudeville. Two brothers, one Clare A. Lutes, offer it, Clare being armless.

The work consists of an exhibition of stunts done by Clare A. Lutes, (whose name is featured) with his feet, using them both as though the absence of his arms and hands doesn't handicap him in the least. And to judge from his work, it doesn't. Clare Lutes has a special leather shoe around each of his feet, leaving the toes bare. All of his work is done with the big toe and the toe next to it, using them as the normal person would use his thumb and forefinger. While his brother played the saxophone with his hands, Clare Lutes played the trombone with his feet. He followed this by beating the snare and bass drum at the same time, doing the exact beats to the military "fife and drum corps" melody. He played the trumpet after the drums.

The instrumental work was followed by carpentry. By means of his feet, Lutes held nails with one, and hammered them into a board, holding the hammer in the other foot, juggling the hammer better than the average man with hands can. He also used a bit, and drill, placing the former into the latter, and drilled a hole into a board. Following this, he pulled the nails out of the board, which he had previously hammered in. The hardest stunt came with something we have rarely seen a man do with his hands. Lutes, with his feet, took a piece of board, about four inches in length and two in depth, and chopped it down to a splinter, the size of a toothpick.

Then followed an exhibition of sharp-shooting which the regulation sharp-shooter with his hands, would envy. First he shot through a small bulls-eye, loading and reloading with his feet. He shot a piece of chalk out of his brother's mouth, about a quarter of an inch, no less, away from the lips. The feature stunts with the rifle, and stunts worthy of being featured by anybody, consisted of shooting a moving card, edgewise, into halves, splitting it right in the middle. He also snuffed a moving candle.

The act can play the big time bills, for the work is nothing short of marvelous, and will score in the big houses. G. J. H.

LEONORA DE DEO

Theatre—Regent.
Style—French chanteuse.
Time—Fourteen minutes.
Setting—Special.

"The Franco-American Grisette," is the billing of Leonora De Deo, who offers a single typical of the impressions given of French music hall artists, by American singles here. She is assisted by a pianist, and works in front of a patent leather drop, hung in one and a half. She appears in a red waist, and black skirt, all through the act, wearing the one costume.

Her opening number is delivered in French, and is followed by an English number, done with the accent laid on heavily. "Mon Homme," done dramatically, and in French came next. After a bow, she reappeared with a violin, playing and singing "Stealing," and "Swanee River Moon," fairly well. By fairly well, we mean her violin work, for her singing is very good. Here she dropped the accent entirely.

Leonora De Deo has a good novelty in her vehicle, and should be seen in the better houses. G. J. H.

NEW ACTS AND REAPPEARANCES

CLAYTON & GRIFFEN

Theatre—23rd Street.
Style—Sketch.
Time—Fifteen minutes.
Setting—Special.

Una Clayton and Herbert Griffen are presenting a comedy sketch entitled "Mame At The Game." A special drop in "one," shows the exterior of a base-ball park. The couple open with a routine of talk during which the man discloses the fact that he is a ball player. He plays the character, as a tough from the gas house district of New York. Miss Clayton plays the character of a tough damsel from the same territory. During the talk we learn that the man has bet two hundred dollars on the game. The girl has paid two dollars down on a one hundred dollar fur coat and the man tells her if his team wins she gets the coat. After a number, there is a black-out, and motion pictures of well known ball players during practice are shown. Another special drop comes into view, before which the couple are seated, supposedly the interior of the ball park. The talk here, all pertaining to base-ball is humorous. The woman as usual asks the foolish questions one might expect from a woman witnessing her first game of ball. She also gets quite a bit of comedy out of the business with the hand bag. Just as the man has decided that his two hundred is gone, an imaginary home run makes him a winner.

This act is full of good laughs, each of them being well placed. It is a bit crude yet, but after it is whipped into shape it should meet with success in the two-a-day houses. S. H. M.

MAXFIELD AND GOULSEN

Theatre—Harlem Opera House.
Style—Comedy and singing.
Time—Fifteen minutes.
Setting—In "one."

We have seen Mary Maxfield in a single during the past few years, and also in a sketch. She is now working with a neat appearing chap who is doing straight for her, and does it well.

Their opening is exceptionally good, being a song about an opening number, the story being that she refuses to do a "flirtation," opening to her act on the grounds that it's been done too long and too much.

Some talk follows, after which the straight does a "Mammy" ballad, to give Miss Maxfield an opportunity for a change. The punch of the act lies in her clowning and comedy, which is good for laughs on account of its style alone. A dramatic burlesque, offered among the other bits, was rather weak, the best part of it being her statement that the type of vaudeville work that her partner would want her to do, was driving legitimate artists like herself into the pictures. And this would be a laugh only to the "wise" audience. Otherwise, the act is entertaining, and with the "son-of-a-guns" omitted, will please. G. J. H.

THREE LEES

Theatre—Jefferson.
Style—Jugglers.
Time—Eight minutes.
Setting—Full stage.

Three men, one a comic, with an excellent routine of juggling feats. They work fast and smoothly, handling the Indian clubs and different hats skillfully. The comedian was good and supplied just the right amount of comedy needed. Ought to make a pretty fair act for either extreme of most any bill. M. H. S.

BETH BERI AND BOYS

Theatre—Harlem Opera House.
Style—Novelty singing and dancing.
Time—Twenty-six minutes.
Setting—Special.

The new act which Beth Beri is doing is the best written vehicle we have seen of its type in vaudeville in years. Not only as far as plot is concerned, for after all, a plot for a vaudeville act generally doesn't amount to much. But the lines themselves are exceptionally good, and we doubt if the producers of this act could have possibly secured a better cast to it, than the one they have at present, particularly, the two boys who have the parts of the Englishman, and the stutterer, who objects so strenuously to being called "Squid."

Four boys, make the total of the supporting cast. Miss Beri appears as a dancer who has taken a dare from "Squid" that she couldn't enter the boys' apartment, where a woman's foot has never trod, and drink a bottle of champagne there.

Incidentally, "Pick" the Englishman, is also to play the leading lady's part in the 'varsity show for the current year, and is put up to impersonate this girl by two of the boys who wish to make the other think he has lost his bet to the effect that the girl could not enter the apartment. The real girl does, and "Pick" is also seen in costume.

We could devote a column on the merits of the work done by the boy who impersonates the Englishman. Of how natural each line is done, and effectiveness of the dry manner in which he gets everything intended for a laugh, over. We could also devote a few paragraphs to "Squid," in his praise.

And as for the act itself, a page could be written if it were to be described in detail.

The act itself, as stated before, is one of the best we've seen. The other two boys are capable. The four come in for some harmony bits, which they do well.

Miss Beri is charming, simply because of her own personality. And when she dances, she is fine. She's handicapped by a poor speaking voice, and her singing is not of the best. We'd suggest that she stay out of all the song bits entirely. The audience can love her on the strength of her terpsichorean work alone. The offering can't miss. G. J. H.

GORDON & RAY

Theatre—23rd Street.
Style—Talk and songs.
Time—Fourteen minutes.
Setting—In "one."

This is a man and woman who are offering a comedy act entitled "Stop, You're Flat." The male member of the act does the comedy, playing the character of a "boob," and he plays it well, while the woman has a good voice and handles the straight part in a capable manner. The situations throughout the act are comical and worked up in good style. The talk is overflowing with solid laughs and Gordon sends every one of them over for their face value. Although this is his first attempt at comedy he shows that he can handle it. To the writer's way of thinking he is a far better comic than he was a straight man, when he did this same act with his brother under the name of Bert and Harry Gordon. Bert Gordon is doing this act with a woman.

With a bit of work this act will no doubt work its way into the two-a-day, as it is a good comedy offering and makes them laugh. S. H. M.

DR. W. B. THOMPSON

Theatre—Fordham.
Style—"Zone Therapy."
Time—Twenty-eight minutes.
Setting—In one (special).

"It's getting to be so," we overheard a man remark, "that when a man's sick, he no longer goes to a doctor, but goes to a vaudeville show."

The remark was pulled for a laugh, but after seeing Dr. Thompson's exhibition at Keith's Fordham theatre, where he was playing a full week, we wouldn't blame the sick person for going to the vaudeville show, if Dr. Thompson was on the bill. For at the outset, let us state that he is without a doubt, the most convincing person we have ever heard.

When one can be convincing, half the battle, in fact, all of it, is over. And Dr. Thompson has the audience convinced with only his opening announcement. He states that he will "relieve," any sort of pain, by means of "nerve pressure," now called "zone therapy." He tells the audience, that the reason they saw him sitting out in the lobby for a half hour before each performance, was to get the names of any patrons who would require treatment, so they could not accuse him of using plants. With the doctor on stage, are two nurses. Dr. Thompson announced that he was seventy years old (he looks no more than forty), and stated that he was receiving \$1,200 every three months from life insurance policies. He also stated that he would not treat an individual patient, privately for any amount of money. That he would pay the admission of any skeptical patron's sick friend, and also the patron's, to prove that his work is bona-fide. He treated two patrons on stage on Thursday night, one for pain in the back, and the other, for rheumatism, both announcing that they were greatly relieved (the one with the back-pain, saying his pain was all gone, and he had it for eleven years.) Both also gave their names and addresses for investigation to the audience.

The Doctor's performance, in addition to treating patrons, consisted of lecturing and illustrating how to relieve rheumatism, headache, toothache, insomnia, baldness, nervousness, and even how to put pep into yourself when you are sleepy in the morning.

The best part of his lecture was the fact that he explained a very sound theory on which each treatment was based. And each was logical. His personality is magnetic. He also has a manner of making fun of himself to the amusement of the audience, and yet by doing so, convinces them all the more that he is on the level. He did big business here. And he'll undoubtedly be a great draw for any other vaudeville house. G. J. H.

BROWN AND NEWMAN

Theatre—Regent.
Style—Talking and singing.
Time—Twelve minutes.
Setting—In "one."

A man and woman combination, who possess plenty of confidence, particularly the woman, with that confidence, material that isn't worthy of it. They do a routine of talk and published numbers, using a special number with which to close. The songs can be changed for later ones, as all used at present are of last year's, or the season's before, vintage. They drew quite a few laughs when reviewed, but more on their delivery of the talk material than on the merits of the lines. A pleasing team for the small-time houses, that might get somewhere with better material. G. J. H.



Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION

Orland W. Vaughan.....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

NEW YORK, MAY 24, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8026.

San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ACTORS FORGETTING FUND

The Actors' Fund, the organization formed over forty years ago for the expressed purpose of rendering aid to the sick and disabled members of the theatrical profession, care of the aged and burial of the dead, at its annual meeting held last week announced among other things that its charity disbursements during the past year amounted to \$106,812, a truly wonderful amount.

Daniel Frohman was re-elected head of the organization and in connection with his annual report called attention to a fact which the actors should look upon with surprise and shame. This was a statement to the effect that although it has been estimated that there are in the United States between 27,000 and 29,000 actors, during the last ten years less than 2,000 each year had contributed the \$2 dues to the fund. Despite this evident lack of support during the past forty years, the Actors' Fund has disbursed in charity an amount considerably in excess of one and one-half million dollars.

This enormous expenditure indicates but one thing, and that is that the actor, despite the fact that the Fund is his organization, has derived the greater portion of his benefits from outside sources. Managers, producers, theatre owners and charitably inclined individuals have done their part in keeping the fund alive, while the actor has been negligent.

There are, of course, a few outstanding members of the theatrical profession that have done not only their share but more. A few of these who have contributed largely to the cause are George M. Cohan, who gave the Fund a check for \$100,000; Clyde Fitch made over to the Fund a bequest of \$76,500; E. H. Sothern contributed \$15,500 from his performances during a single season; Edwin Forrest endowed a home to take care permanently of twelve old actors and actresses at Holmsburg, Pa. Edwin Booth presented the magnificent Players' Club to the dramatic profession, while others contributed comparatively large amounts.

Compared with the large number of actors and actresses now in the profession these are however insignificant in numbers, and the fact that the organization in addition to being a purely charitable

one is conducted at a figure which in comparison with the expenses of the scores of other organizations is practically nothing.

The cost of administering the organization is 12.83 per cent of the amount received which is the lowest rate of any known charity.

The matter which the actor at large should consider carefully is the report of the treasurer, Sam A. Scribner, which showed that there was an excess of disbursements over receipts amounting to \$13,157. No better evidence of the road along which the Fund is traveling can be found than in this report, and the actor, who if he has not the slightest idea of ever needing the fund personally should realize that there are hundreds less fortunate than he and that they may need the help. The actors' dues, but \$2 per year, are so small as to individually amount to almost nothing, but the total sum which would result if the majority of actors contributed would not only be enormous but would at the same time place the ill and unfortunate actor beyond all possibility of danger at the time when his earning ability is gone.

CORRECTING THE DAILIES

Harry Williams, songwriter, motion picture director and scenario writer, died recently in Oakland, Cal. Williams, who was best known as a songwriter, and who for several years lived in New York, wrote many song hits, "Navajo," "I'm Afraid to Go Home in the Dark," and others.

A number of New York newspapers published articles regarding him, in their editorials and news columns, and several, among them being the *Sun* and the *American*, printed that he wrote the big war song hit, "Tipperary."

Harry Williams, who died recently, did not write "Tipperary," never claimed to have written it, but in view of the fact that one of the queerest cases over song infringement that ever reached the courts was that of "Tipperary," the story is worthy of retelling. The song was written by Jack Judge and Harry Williams, both Englishmen, who up to time of the publishing of the song had never been in the United States. It was published by Bert Feldman, an English publisher, and Chappell & Co., another English firm that at the time had an office in New York, handled the song in the United States.

Alice Smythe Burton Jay, a woman who in 1908 lived in North Yakima, Wash., started a suit against Chappell & Co., alleging that she wrote the song which at the time she called "Yakima" and that she gave the music to Harry Williams, the American writer in Los Angeles with a request that he write the lyric.

She said that he agreed to do it and also alleged that in 1909 she met Feldman in Seattle who, she said, was at the time working in a music store.

The case was tried in New York in 1920 and Mrs. Jay lost the long fought suit. Feldman came from London to testify and swore that he never had been west of Chicago. He declared that the Harry Williams that wrote the song was an Englishman and a cripple that had never been in the United States, and Williams, the American writer, came east from Los Angeles and swore that he did not write it.

That ended the case. The late Harry Williams did not claim to have written the number and the error of the daily newspapers regarding it should in justice to the dead writer be corrected.

Feldman claimed that it cost him over \$10,000 for his trip from England and the costs of defending the suit.

MUSICAL SHOWS FOR PARK

Boston, May 22.—Palm Garden, at Paragon Park, Nantasket Beach, Mass., which for several years has been presenting cabarets, is changing its policy and on the opening date, May 27, will produce musical comedies.

A large stage has been built, fully equipped, and a company of musical comedy artists has been engaged. The Louis E. Walters Amusement Agency, Inc., of this city, is producing the shows.

Answers to Queries

Abroad—Lillian Larkelle was Mrs. Tom Collins. She was born in Brooklyn, N. Y. The American Trio opened at the Oxford Music Hall, London, May 9, 1896. Miss Larkelle died in London, June 25, 1898.

R. S.—Gertrude Mansfield and Clayton White appeared in "The Waldorf-Metropole Episode" at Proctor's Pleasure Palace. Louise Muller was in the cast.

East—"Sinless Sinners" was a play written by Howard P. Taylor and produced at the Gem Theatre, Peak's Island, Maine, by the Byron Douglas Stock Co.

Law—"His Excellency" was written by Edwin A. Davis and produced March 17, 1898, at Charlotte, N. C., by the author.

R. A.—Lottie Blair Parker, the playwright, also appeared on the stage. She was a member of the Stock at the Boston Theatre and of several road shows. Her play, "White Roses," won the *New York Herald* prize and was produced by Daniel Frohman. Later she wrote "Way Down East."

Star—Christie MacDonald was with Francis Wilson's Co. in "The Devil's Deputy." She was also with "The Bride-Elect" Co.

Six—Edgar L. Davenport appeared at the Chestnut Street Theatre, Philadelphia, and later in stock at the Walnut Street Theatre, Philadelphia.

L. O.—"Yankee Doodle Dandy" was an extravaganza by Hugh Morton and Gus Kerker. It was produced by George W. Lederer at the Casino, New York. T. Q. Seabrooke, Madge Lessing and Edna Wallace Hopper were in the cast.

Sill—"The Power of the Press" had its first production March 16, 1891, at the Star Theatre, New York.

M. R.—Arthur C. Moreland was the general manager of Harmanus Bleecker Hall, Albany, N. Y.

R. S.—The "Hot Old Time" Co. included the Rays, the Levinos, Hayes and Healey, Cooper and Burdett, Harry Dull, Genaro and Bailey, Sager Midgely, Fanny Mora and Sophie Burnham. Edward A. Braden was manager.

B. O.—Helen Macbeth was with the Lyceum Stock Co. in "The Princess and the Butterfly." She went to England with "The Heart of Maryland" Co.

X. O. B.—"Drifted Apart" was presented by Cora Tanner.

Chi—"Knobs o' Tennessee" was produced by Lincoln J. Carter at the Academy of Music, Chicago. Hal Reid was in the cast.

F. R.—Charles Jerome died at Red Bank, N. J., June 28, 1898.

25 YEARS AGO

Nat C. Goodwin appeared in "The Silent System" and "David Garrick" at the Baldwin Theatre, San Francisco.

Julia Marlowe and Robert Tabor appeared in "For Bonnie Prince Charlie."

Lizzie MacNichol was with the Castle Square Opera Company at Washington, D. C.

Cora Beckwith and her Swimming Girls were the features at Kohl and Middleton's Museum, Chicago.

Mrs. Langtry secured her divorce from Edward Langtry at Lakeport, Cal.

Jules Delmar was manager of the Celoron Theatre, Jamestown, N. Y.

"Typhoon II" won the twenty-third renewal of the Kentucky Derby. "Ornament" was second; "Dr. Catlett," third.

The Four Cohans appeared in George M.'s new sketch, "Money to Burn."

Rialto Rattles

EPITAPHS WE'D LIKE TO READ

Passers by, read and profit too:
Here lies the body of John McCue,
"I followed Al. Jolson was his big boast
And wowed them." Thank Heaven he's a ghost.

Stage Struck Jim lies buried here,
He'll hog the stage no more,
For the audience, at Vandevere
Refused to stand for one more en ore.

"The other acts say you don't applaud,
Now show them that they are liars"
Was a gag used by Vic McCord,
They showed him, now he's feeding fires.

THE LAYING-OFF BLUES

When the season closes at the end of May,
And the acts start drifting back to old Broadway,

You can see them on the corners
Telling how they knocked them cold
In Kokomo or Oshkosh—
Every seat was sold.

Refrain:
Then its "the what're you doin' next season
I got an act that's pleasin' blues."

The last half's booked, but Holy Cat!
We're playing a return date at the Automaton.

And I've weary walked the leather off shoes.

Yes, I told him that I wouldn't work
unless we topped the bill,
Say, you ought to see the notices we got
in Louisville.

Say, I got a brand new act about some booze.

Listen, dearie, you must buy it,
In that get-up you're a riot.
It's the "laying-off all summer blues."

JUST RELEASED

Bootleggers along Broadway are now wearing badges to prevent selling hooch to one another.

HEARD ON THE CORNER

We turned down a forty week route for next season.

We were the first act that ever stopped a show in Jersey City.

Our salary is raised two hundred dollars next season.

We had to cancel the balance of our time to take a rest.

How that guy flopped when he played on the bill with me.

He's one of those four figure actors—62-50.

They used a lot of our material after playing on the bill with us.

I wish that guy would give me the dough he owes me.

APOLOGIES TO KIPLING

Walk, walk, walk, up to your agent's office.

Ask, ask, ask, if he can give you work.—Balk, balk, balk, that is all it seems he does.

There's no letup in congestion.

Cut, cut, cut, that is all you're asked to do,
Try, try, try, to grin or laugh,
Routes, routes, routes, you want, do you?
You're lucky if you get the first half.

MYSTERY, NO. 1

Where are all these acts with routes lasting from two to three years?

THERE'S HUNDREDS OF THEM

We met him again, last week. You know him too. The comedian who can't get work, and when he does, can't make good. "What are you doing now?" we asked.

"Oh," he replied, "I don't have to work—I'm writing material."

We don't like to pull an old gag, but we bet the material he meant was a letter home, asking for the price of coffee and—

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

HOUSE TO HOUSE CANVASSERS
SELLING TICKETS FOR SHOWS

Slump in Business Responsible for Plan Which is Working Out Successfully—If At End of Month Success Continues It Will Be Adopted by Scores of Variety Houses

LONDON, May 22.—Business in the theatres continues to be at the lowest possible ebb, so low in fact that it is something of a mystery to explain how they can keep open. Audiences continue to dwindle until in many of the houses but a handful of people attend, despite the fact that some of the attractions are exceptionally fine.

Variety managers seem to be a bit more progressive than the legitimate theatre men and are continually planning ways which will result in the filling of the houses.

The newest scheme has been put into effect by the Bedford Music Hall which is sending out canvassers who go from door to door offering tickets. Much interest has been displayed in the plan, which if successful, will, it is said, be put into effect by all of the Gulliver halls in the provinces and in London.

Harry Day, chairman of the Bedford Music Hall, Ltd., originated the idea, and he has appointed four supervisors who work on a salary, and commission on the sale of the seats. Each supervisor is responsible for four or five canvassers who receive ten per cent on their sales. They have their regular rounds and work along lines similar to those of the insurance agents, no one conflicting with others.

In addition to the interest which the plan has aroused in the theatres it is also said to be welcome among the theatre-going people who have expressed satisfaction with the idea due to the fact that not only are they saved the trouble of going to the theatre to purchase tickets but can see where their seats are.

It is proposed to cover a radius of about three miles from the theatre. The plan is to be tried for at least a month, and at the conclusion of that time it will be decided as to the advisability of putting the plan into operation in connection with all the Gulliver halls from Glasgow to Brighton, including twenty-one in London. If the plan is adopted it will give employment to hundreds of men.

The work appeals strongly to men and many unemployed of exceptional ability have applied for and accepted a position. A number of these men are exceptionally successful in the selling of tickets and seem to have little difficulty in disposing of many. Just how the plan will work out in the end, naturally is problematical, and whether it is a success on account of its novelty or is to be permanently good, only a month or more experiment will determine.

"LASS O'LAUGHTER" SCORES

LONDON, May 22.—A new comedy called "Lass o' Laughter," by Edith Carter and Nan Marriott-Watson, with the latter appearing in the leading role, was presented successfully by Sir Alfred Butt at the Queen's Theatre here. The play, which is in three acts and produced by E. Holman Clark, has nothing very extraordinary about it, but is one of those pleasing affairs nevertheless which generally come in for a long run.

The title, which is pretty in itself, is applied to a girl who makes it her business to take everyone else's troubles on her own shoulders, with a buoyant spirit and laughable disposition, in order that she might cheer them up. In this manner she becomes the heiress of a wealthy man who has disinherited his nephew.

Because of the fact that she is getting the nephew's money, she goes to this nephew's bedroom in the morning, attired in pajamas (which are very becoming to her) and offers to marry him so he will be able to get some of the money he has lost. They are almost discovered in the room, and lest she be compromised he makes a formal proposal of marriage to her. On their wedding day she tells him that he should take some of the money and go on "their honeymoon" alone, thinking that he doesn't love her. However, it wouldn't be a successful play if he didn't, and naturally he does. So all ends well.

The little co-author does better in her acting than she has done in her writing. Frederick Worlock is very good as the nephew, and a good supporting cast play the remaining parts.

BIG DROP IN TAXES

LONDON, May 22.—The enormous slump in theatrical business here is shown in the budget statement of the Chancellor of the Exchequer, which shows that the entertainment tax brought in £1,500,000 less than it was originally estimated to bring. Theatre managers are sending a deputation to the Chancellor requesting that the tax on entertainments be revised to fit conditions, claiming that a large part of the slump is due to the tax.

WILKIE BARD IN NOVEL ACT

LONDON, May 22.—"The Murder Bureau," a new act which is being presented by Wilkie Bard, is a decided novelty and one which is being received with much enthusiasm.

"The Murder Bureau" is a place where stranglings, drownings, or even murder, can be arranged for by the payment of a comparatively small sum.

The bureau is conducted by Mr. Bard and to him comes a worried and nervous husband who wants to make arrangements for the removal of his young wife, who, he declares, is a tyrant.

He pays the sum of \$500 for the task and it is arranged that she is to be removed by the means of a death chair made out of a piece of antique furniture fitted up with an electrical contrivance which is to be put into operation after an arrangement is made for her to call at the bureau.

She arrives, but the proprietor of the place is more susceptible to the female charms than one would imagine and she in turn is flirtatious. The husband returns, evidently desiring to see how the matters have worked out, but finds his wife in the arms of the supposed murderer. She turns on the husband and berates him with her tongue, strikes him with her parasol and in other ways acts so terribly that the murder bureau proprietor, who had destroyed the check and decided not to harm the woman, kills her anyway.

HEARING ON MUSIC TAX

LONDON, May 22.—A hearing on the proposed reduction of the Entertainment Tax was held before the Industrial Group of the House of Commons last week. Albert Joyce, chairman of the Variety Artists' Federation, represented that body. The tax has become one of the most important matters of discussion in theatrical circles and is blamed by many for the existing slump in the business.

BARTON AND ASHLEY FOR U. S.

LONDON, May 22.—John Barton and Annie Ashley, the variety team known as Barton and Ashley, have sailed for America on the *Olympic*.

THEATRES REDUCING PRICES

LONDON, May 22.—The prices of admission to several legitimate theatres here have been reduced to a pre-war basis. The new Old Drury Lane, which was recently reopened by Sir Alfred Butt and Arthur Collins, now charges from 10 shillings, six-pence stalls, to a two-shilling (taxless) gallery. The Queens' prices also have been lowered to range from half-guinea stalls to a shilling gallery.

The Duke of York's is also setting back its prices to a pre-war schedule, and the same reduction goes at the Empire.

COMEDIE FRANCAISE BACK

LONDON, May 22.—The Comedie Francaise company will return to London after an absence of fifteen years when they make their appearance on May 28th at His Majesty's. They will also give a performance the following afternoon, May 29th.

The programme will consist of one of Moliere's plays and one by Alfred de Musset. The proceeds of the performances are to go to the Extension Fund of the Institut Francais du Royaume Uni, and the Rheims Cathedral Fund.

"DRESS CLOTHES" SCORES

LONDON, May 22.—"The Man in Dress Clothes," which opened recently at the Garrick, is playing to big business here, having scored a hit. Seymour Hicks, who adapted the play, and appears in the feature role, does an excellent bit of acting. Others in the cast who have scored are Barbara Hoffs, Stanley Logan, Lawrence Caird, J. C. Buckstone, and Adela Measor. The play is scheduled for production in America next season.

MAISIE GAY RETURNS

LONDON, May 22.—Maisie Gay returned to the Prince of Wales last week in a new version of "A to Z," after touring America. Her return to the piece marked its two hundred and fiftieth performance. Among the new features introduced for Miss Gay were "Claire de Lune," a setting to Debussy's ballet, and duet between Miss Gay and Jack Buchanan, called "The First Forty Years Are the Hardest."

UNEMPLOYMENT AMONG ACTORS

LONDON, May 22.—A deputation from the Variety Artists' Federation attended a meeting last week with the Theatres' and Music Halls' Committee, at which was discussed the great unemployment among variety artists.

The removal of the present restrictions as to performers working in hotels, restaurants, etc., was considered.

"PEOPLES WORRIES" MOVES

LONDON, May 22.—"Other People's Worries" was moved last week from the Comedy Theatre to the Kingsway, by Leon M. Lion, the producer. The change of house for R. C. Carton's comedy was made necessary by contracts for the redecoration of the Comedy Theatre.

HOLMAN COMING TO LONDON

LONDON, May 22.—Harry Holman, the American comedian who is now appearing in the United States with "Hard Boiled Hampton," has been booked to appear in the music halls here. He has booked passage on the *Mauritania* for July 18.

WILLIAM MORRIS EATS FREE

LONDON, May 29.—William Morris was guest of honor at a supper given to him last week at the Piccadilly Hotel, in celebration of his forty-ninth birthday. Sir Harry Lauder, R. H. Gillespie and George Foster were the hosts.

IVAN CARYLL LEFT £7,873

LONDON, May 22.—Ivan Caryll, who died in New York on November 29th last, left an estate in the United Kingdom valued at £7,873. He was sixty years old at the time of his demise.

DANCE CRAZE DOOMED

PARIS, May 20.—Despite all that the dancing masters can do to revive interest by creating new polkas, balancellos, etc., the dance craze is doomed to an early death, and inside of a few months scores of establishments will close their doors, says the *Petit Bleu*. The reason for this is not to be found in the fact that high-class dancing places still are charging 100 francs for a bottle of wine costing 30 francs, when bought at the corner grocery, nor even in the heavy taxes, but because of the peculiar effect of modern dancing on the male partners.

After a few months of steady patronizing of the popular halls the so-called "Gigolos" begin to lose weight and color, finding it difficult to whirl the buxom beginners with the vim necessary to assure a steady income for the managers. As a result, the professional teachers are getting scarcer and scarcer, and it is considered only a question of time before dancing will be a lost art unless it can be restored by correspondence-school methods.

Nevertheless, despite the pessimism of the *Petit Bleu*, it is noticeable that American dancers like Maurice and Leonora Hughes, report the season in full swing and often it is difficult to accommodate the throngs that seek admission after theatres, while hardly a week passes without a new all-night dancing restaurant opening its doors down-town.

PEGGY O'NEIL IN VARIETY

LONDON, May 22.—After a long run in "Paddy, The Next Best Thing," Peggy O'Neil, opened at the Coliseum, in a playlet called "Kippers and Kings," written by Harold Simpson and Bertrand Davis. Its debut was successful, as the sketch gives Miss O'Neil wonderful opportunities to display her talents both as a dramatic actress and as a comedienne.

"Kippers and Kings" is one of those "unhappy ending" affairs, with the scene laid in a second-rate boarding house, with Peggy O'Neil seen as the cheery household drudge. One of the top-floor guests is the deposed King of Valoria, who, tiring of starvation, and the life he was compelled to lead, decides to commit suicide. He is about to shoot himself, and is stopped by Peggy. They discover a mutual affection, and begin a romance. This however, is shattered by the entrance on the scene of the Prime Minister of Valoria, who tells the ex-king that conditions are ripe for him to return to his job of sitting on the throne. Peggy insists that he return, and a note of tragedy ends the sketch.

James Dale, Walter Brodie and Frank Adair render good support for Miss O'Neil, who is really alone responsible for the playlet's success.

FRENCH WRITERS SCARCE

PARIS, May 22.—The managers of French theatres have suddenly become alarmed over the gradual decrease in the output of musical comedies, which first gained popularity here and in Vienna. America, it is asserted by Andre Messager, famous author and former co-director of the Paris Opera, has stolen away all of France's librettists with the high pay it offers.

The French stage, on the other hand, he says, has but little to offer the librettist. The Government taxes the theatre so heavily that the author has to be satisfied with what is left after expenses and the producer and taxes are paid.

The librettists who have not succumbed to the golden voice of America, declares M. Messager, are writing inane vaudeville sketches, finding that more profitable.

RUTH ST. DENIS IN LONDON

LONDON, May 22.—Ruth St. Dennis the well-known American dancer, arrived here last week and is now appearing at the London Coliseum. She will play several weeks there.

Henderson and Halliday will sail for Europe on June 23.

Harry Feist has closed his booking office at Portland, Ore.

Roland Travers returned to New York for the summer this week.

The Duncan Sisters sailed for Europe this morning (Wednesday).

Davis and Pelle are back in New York after a season on the road.

Nat Nazarro, Jr., is heading the bill at Loew's State this week.

Ruth Budd is this week appearing at B. F. Keith's Boston Theatre.

Mossman and Vance have been given a route over the Loew Circuit.

Marie Gillespie is visiting her folks in Milwaukee for a few weeks.

Alexander and the Leightner Sisters, will sail for Europe on June 13.

Mary Dawn is now appearing at the La Marne Cafe in Atlantic City.

Van and Schenck are headlining the bill at Keith's, Cleveland, this week.

Virginia Mendelson has joined the Kitty Francis act on the Loew time.

Richard Malloy and Jack Cowell are now doing a new act on the Keith time.

Dick Arnold is taking a brief vacation prior to opening in a new vaudeville act.

Jack Edwards is breaking in a new single at the State Theatre, Jersey City.

Horlick and Sarampa Sisters have been given a route over the Loew Circuit.

Hubert Kinney and Company have been given a route over the Loew Circuit.

George Choos, the producer of vaudeville acts, will sail for Europe on June 6.

Lorraine Sisters have been routed over the Loew Circuit by Arthur S. Lyons.

Peggy Wood is headlining the bill at the Maryland Theatre, Baltimore, this week.

Bent and Claire have been routed over the Loew Circuit, by Arthur S. Lyons.

Billy Zeck and Gladys Randolph will be seen in a new act on the Keith Circuit shortly.

Frank Hartley and Jean will open in Boston on May 29 for a tour of the Loew Circuit.

Toney and Norman are this week appearing at the State Lake Theatre, Chicago.

Andy Tombes has been signed to appear in the new edition of the Ziegfeld "Follies."

Madge Kennedy, who has been appearing on the speaking stage, is to return to the screen.

ABOUT YOU! AND YOU!! AND YOU!!!

Crane Sisters and Harry Jans opened on a tour of the Southern Keith houses, on Monday.

Jack Singer's unit that will tour the Shubert Circuit, will be known as "Hello New York."

Mabel Darby, of the "Hello New York" company, is at the American Hospital, Chicago.

Bert and Hazel Skatelle, with their three year old son, are going to motor to Los Angeles.

Elgin Brothers will open on a tour of the Loew Circuit on June 5, booked by Abe I. Feinberg.

Ben Bernard is back at his post as general producer for the Hurtig & Seamon Enterprises.

Walter Scanlon is appearing at the Majestic Theatre, Brooklyn, in "Irish Eyes," this week.

Boganny Troupe have been given a route over the Loew Circuit, booked by Arthur S. Lyons.

Mardo and Nome opened on Monday, May 22, for a tour of the Loew Circuit in Baltimore.

Zelo, the magician, will return to vaudeville next season with a new offering and new illusions.

Helen Ely has been signed by Jack Singer to appear in his Shubert vaudeville unit next season.

Betty Fairchild is opening out of town this week in a new act with four people called "Extravagance."

Harry Hines has signed with Barney Gerard to appear next season in one of the Shubert unit shows.

Fred G. Weiss has been appointed manager of the new Loew-Warfield theatre in San Francisco.

Freed & Waldman, who left the Eva Tanguay act to play for Pantages, have returned to the Tanguay act.

Inez VanBree has been signed by Jack Singer to appear in his Shubert Vaudeville unit next season.

Margaret Anglin, accompanied by her husband, Howard Hull, and Livingston Platt, have sailed for Greece.

Betty Fuller has been signed to appear in Jack Singer's vaudeville unit next season over the Shubert Circuit.

Roger Imhoff has been engaged by E. Thomas Beatty, to head one of his Shubert vaudeville units, next season.

Felix Bernard, who recently had his shoulder fractured in an automobile accident, is on the road to recovery.

Al. Jones' unit that will tour the Shubert Circuit next season will be a condensed version of "Jim Jam Jems."

Charles and Jean Granese, with their cousin, Charlie Borrelli, are playing their home town, Philadelphia this week.

Paul Groll, seen here last year with Ethel Barrymore in "Declasse," will return to New York within two weeks.

LeVan and Devine were compelled to cancel their engagement at Loew's Victoria, due to Miss Devine being ill.

Roeber and Gould opened on a tour of the Loew Circuit at Baltimore, last Monday, booked by Abe I. Feinberg.

Roy La Pearl, now playing the Keith Circuit has secured a divorce, through Edward J. Ader, the Chicago theatrical attorney.

The Pete Curly Trio will open for a tour of the Loew southern time in Atlanta on May 29, booked through Al Grossman.

The Gaudsmith Brothers have been booked over the Loew Circuit by Al Grossman, opening at the State in New York on May 29.

Loring Smith has closed as manager and featured member of the act known as "Springtime," and will take an automobile tour for the summer.

Latell and Vokes open on a tour of the Loew Circuit at the American, next Monday. They recently completed a tour of the Shubert Circuit.

Marion Abbott has been engaged for the role formerly played by the late Eugenie Blair in "Anna Christie" now playing in Chicago.

Viola May, formerly with Nat Nazarro, Jr., is now doing an act with the Hadden Twins, over the Keith Circuit, booked by Alf. T. Wilton.

Charlie Jacobs, a well-known San Francisco newspaperman, has been appointed publicity representative for the Pantages theatre in that city.

Mary Young, who last season appeared in the play "We Girls," is going into pictures. She just closed an engagement with the Malden Stock Company.

Dave Schooler and Girls are now playing their third week in San Francisco, having completed two at the Orpheum, and are now at the Golden Gate.

Clark and Verdi are headlining the bill at the Pantages Theatre, Vancouver, B. C., this week. They will appear in a Shubert vaudeville unit next season.

Manny Besser, who was in burlesque last season, and Irving Irwin, formerly of Mayo & Irwin, have joined hands and are out of town breaking in a new vaudeville act.

Rubini and Rosa have been booked on the Loew Circuit, to open at the Orpheum, New York, on May 29. They will play all of the New York time for this circuit.

Marie Lee, of the vaudeville act of Donovan and Lee is mourning the loss of her mother, who died at her home No. 510 Rising Sun Ave., Philadelphia, on May 10th.

Billy Lee, formerly with the McIntyre & Heath show, "Red Pepper," playing in Chicago, was discharged from the American Hospital last week after an operation for appendicitis.

Minna Gombell is playing her last week with the Proctor Stock Company in Albany. She will be succeeded by Clara Joel, who played with the company earlier in the season.

William & Joe Mandel, Val & Ernie Stanton, Sophie Kassimir, Quixey Four, Duffey & Keller, Walsh & Edwards, and Babbette, appeared at the Alhambra Theatre on Sunday.

Eddie Miller, who appeared with Smith & Dale during their recent engagement over the Keith Circuit is doing his single act and next-week will be at the Orpheum, Brooklyn.

The California Trio, which was with Blutch Cooper's "Folly Town," last season, have entered cabaret for the summer and are now appearing at the "College Inn," Coney Island.

Jean De Goussac, a member of the United Players Stock now playing at White Plains, was badly injured in an auto accident recently. He was obliged to withdraw from the company.

Olivette, the dancer, is going to Chicago with her mother to stay during the summer and will return in time to begin rehearsals for the new "Music Box Revue," for which she has been engaged.

Ada Howard played a week's engagement at the Orpheum Theatre, Newark, with the Aborn Musical Stock Co. last week and at its completion was placed under contract to open with the Springfield Company.

Harry Voltaire and Co., in "Yachting" have signed for a tour over the Loew Circuit and will open at Baltimore on June 5th. Mr. Voltaire was formerly known as Von Dell, impersonating famous musicians.

Joveddah de Rajah and Princess Olga, Irene Trevette, Jack Walsh and Company, and Little Miss Sunshine are among the acts on the second week's bill of the new Loew's Warfield Theatre in San Francisco.

Grace Deagon, formerly of the act of Dickinson and Deagon, denies the report published recently that she is to appear in a new act over the Loew time. She has made no plans for her theatrical future as yet.

James Kirkwood, who left the speaking stage to appear in the silent drama, will return to the stage next season in a piece to be produced by Al H. Woods. Kirkwood will make two more pictures during the summer months.

Helena Bernadi, the famous Jewish tragedienne, was tendered a reception on Sunday at the Grand Opera House, Boston, at the close of the performance of "A Night's Lodging," in which she played the leading role. Many well known artists paid her tribute.

John Steel, Belle Baker, Blossom Seeley, Sophie Tucker, Pat Rooney and Aileen Stanley are the leaders in the popularity voting contest, which will determine the act that will make up the Request Week program at the Maryland Theatre, Baltimore, the week of June 5.

Taylor and Francis have dissolved their vaudeville partnership, after working together for four years. Taylor will do a new act written by John Hyman. At the time of the dissolution the team had signed contracts to appear in Lew Field's unit which will tour the Shubert Vaudeville Circuit next season.

Glenn Condon, editor of the Vaudeville News, Arthur West, Paul Whitman, Ben Lynn, Louis Mosconi, Phil Kornheiser, Al K. Hall, Al Beilin, and Charles McDonald, editor of "Topics of the Day," were admitted to the Thirty-second degree of Masonry at the reunion of the Scottish Rite in New York, at the Manhattan Opera House on May 18 and 19.

THE UNEXPECTED-SENSAT

STUM

A FOX TROT ODDITY



Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round

THREE O'CLOCK IN THE MORNING
The Waltz Hit of Two Continents

You Can't
Go Wrong
With a
Feist Song

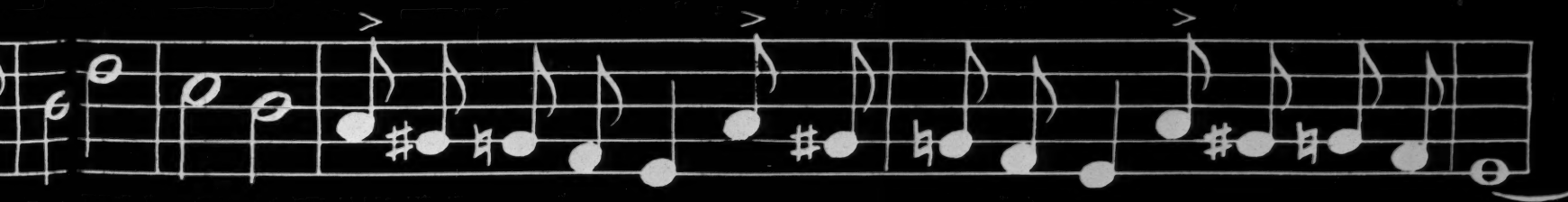
SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
TORONTO
193 Yonge Street

LEO FES
711 Seventh Ave

SATIONAL - DANCE CRAZE

BLING

TY BY "ZEZ" CONFREY



-rou lso fun-ny, Stum-bling here and there, Stum-bling ev-ry where And I must de-clare,-

FEST, Inc.
h Ave., New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave.

Sing a
Feist Song
Be a
Stage Hit

THREE O'CLOCK IN THE MORNING
The Waltz Hit of Two Continents

MELODY LANE

LEO FEIST INC. EMPLOYEES SHARE IN STOCK DISTRIBUTION PLAN

Five Employees Presented with Stock in Music Publishing Corporation—More to Be Added to List from Time to Time—Feist Employees Now on Board of Directors

The music publishing house of Leo Feist, Inc., for years one of the largest and most prominent houses in the industry, and one noted for its progressiveness and broad-minded policy, has taken a long step forward in the world of business, and in order to further cement the relations between employees and heads of the business has set aside a liberal portion of the common stock of the corporation for distribution from time to time among the employees.

The first distribution took place last week, when five of the older employees of the company were told of the new business policy which had been adopted and were given a liberal stock apportionment.

The men to receive the first apportionment are all heads of departments who have been connected with the house for years. They are Philip Kornheiser, Rocco Vocco, Theodore Morse, Lee Oream Smith and Meyer Jacobs. In addition to the stock apportionment, Mr. Kornheiser and Mr. Vocco have been added to the board of directors of the company, a big move which gives employees direct representation in the management of the business. The board of directors of the corporation have elected Mr. Kornheiser secretary of the company.

This stock distribution is by no means the end of the plan which has been adopted. It is to be continued and from time to time more stock will be distributed to those employees whose ability, loyalty, honesty and faithfulness place them in the position where the officers of the company believe them entitled to such recognition.

The new policy of the Feist corporation was kept a carefully guarded secret during the time of its planning and was only revealed by the sending out of a letter to the various employees, late last week.

It informs the Feist men of the new policy and goes into the plan in detail.

SOUSA WRITES A NEW MARCH

John Philip Sousa has written a new march which he has named "The Gallant Seventh," and dedicated to the Seventh Regiment Band. On Thursday, of last week, Col. Wade H. Hayes loaned the Seventh Regiment Band to Mr. Sousa for the first rendition of the number.

SCHIRMER JOINS M. P. P. A.

G. Schirmer has joined the Music Publishers' Protective Association last week. The Schirmer firm is one of the oldest music publishing houses in America, specializes on classical music, and is an internationally known organization.

THE PEARLS WITH BERLIN

Harry and Mabel Pearl are now in the professional department of Irving Berlin, Inc. The couple were formerly at the Pittsburgh office of the firm, where they will return in the fall.

KEIT'S BROTHER IN HOSPITAL

Herbert Keit, brother of Joe Keit of Remick & Co., is in the hospital recuperating from an operation for appendicitis.

It is reproduced herewith:

NEW YORK, May 16, 1922.
To the Employees of Leo Feist, Inc.:

Twenty-five years ago we started our business in a modest way. By fair and square dealings—a live-and-let-live policy—it has grown to its present proportions. This result could not have been accomplished without proper aid and support from those associates with the business.

It has always been our policy to cement the relations between the employees and the business and to recognize merit by substantial rewards in the form of bonuses. We now take a step further.

In commemoration of the twenty-fifth anniversary of the establishment of the business by Leo Feist (and which has since become Leo Feist, Inc.), Messrs. Leo Feist and Edgar F. Bitner have set aside a liberal portion of the common stock of the company for distribution from time to time to employees whose creative ability, loyalty, honesty and faithfulness, after a period of service, entitle them to such recognition.

The following heads of departments have been selected to participate in the first distribution of the stock, to wit: Philip Kornheiser, Rocco Vocco, Theodore Morse, Lee Oream Smith, Meyer Jacobs.

Of the above Mr. Kornheiser and Mr. Vocco have been added to the Board of Directors, thus giving the employees direct representation in the management of the business.

The Board of Directors have elected Mr. Kornheiser, secretary of the company. What has been done is only a beginning. Further distribution of stock will be made from time to time to employees selected by the Board on the basis of merit and period of service.

He who wins the spurs shall wear them.

LEO FEIST, Inc.
LEO FEIST,
President.
E. F. BITNER,
Treasurer and General Manager.

EDNA GLADSTONE WITH PONCE

Edna Gladstone, formerly with Witmarks, Jack Mills and other firms, is now connected with the Phil Ponce Publications and will represent Mr. Ponce while he is on the road. In addition to the firm's songs, "Southern Moonlight," "Treat 'Em Rough" and "Poor Bird of Paradise," they are the selling agents for the Northern and Southern Publishing Company's "The Flapper," which is going strong out of town.

MEYERS' SONG LEADS

"My Honey's Lovin' Arms," by Joe Meyers, has overtaken all of the Fred Fisher songs and is the outstanding dance hit of the catalogue, especially so in the West. Mr. Meyers is leaving for Chicago and other Western cities on an exploitation trip in the interest of his song.

FRANCES CARROLL RECUPERATING

Frances Carroll of the Broadway Music Corp. professional department staff, who was operated on for appendicitis at the Union Hospital recently, is out of the hospital and convalescing at her home. She expects to be back at the Broadway offices in a week or ten days.

FORMING COPYRIGHT COMMITTEE

E. C. Mills, Chairman of the Executive Board of the Music Publishers' Protective Association, is organizing an Inter-Organization Copyright Committee, for the purpose of having the committee take an active interest in all copyright propositions such as the recent resolution in Congress for the entrance of the United States into the International Copyright Union and similar propositions.

Mr. Mills has asked the following organizations to have one of its members or a representative sit in the committee which he is forming: Society of American Dramatists and Composers; American Academy of Arts and Letters; Authors' League of America, Inc.; National Association of Book Publishers, and the American Society of Composers, Authors and Publishers and other such organization interested in copyright matters.

When an important copyright situation arises it is the intention of Mr. Mills to have his committee go into the matter thoroughly and if it merits such they will endorse the bill, and support it in every way possible.

JOHNSON HAS A PARTY

Howard Johnson, writer, on the Leo Feist, Inc., staff, had a housewarming party last Sunday at his newly purchased residence at Bayside, Long Island. Many well known theatrical, music folk and newspapermen were present.

The hit of the evening's entertainment was an impersonation of Al Jolson singing "Throw Out the Mason and Dixon Line," done by Cliff Hess, a neighbor of Johnson's. This bit was followed by a toast, drunk to the health of Phil Kornheiser, who threw out the "Mason and Dixon Line."

MABEL TELLER MARRIES

Mabel Teller, daughter of Will Teller, the well known music printer, was married at the home of her father in Bayside, L. I. on Saturday of last week.

Miss Teller, a charming and beautiful girl, wed William Hart Smith, a young business man of Montreal, Can., where she will in future make her home. Mr. Smith is the son of a well known and successful physician of Montreal.

MILLS TO BROADCAST SONG

Arrangements have been made by Jack Mills, Inc., to have the big comedy radio song of the house, "Oh Lady, What I Heard on the Radio," by Jack Frost, broadcasted by all the prominent stations within the next week. Special choruses have been written for the benefit of radio fans, and other novelties will be introduced.

SILVIO HEIN RECOVERING

Silvio Hein, the well known composer, who recently underwent a serious operation for spinal trouble in a New York hospital, left for Atlantic City last week to recuperate. His condition is greatly improved and his physicians state that he will be entirely recovered in a few weeks.

FOUR WRITERS ON THIS ONE

"The Shiek of Avenue B," written by Friend and Downing, the vaudeville act, and Kalmar and Ruby, which was introduced recently at the Palace Theatre by Van and Schenck, will soon be published. Waterson, Berlin & Snyder have the publication rights.

"LIKE KELLY CAN" IN SONG

Pete Wendling has collaborated with Sam Lewis and Joe Young on a new fox-trot novelty number entitled "Can He Love Me Like Kelly Can?" which has been released by Irving Berlin, Inc.

NEW COPYRIGHT BILL UP

A bill to amend the copyright law to permit the United States to enter the International Copyright Union, has been introduced in Congress by Congressman Tinch of Kansas, and referred to a Committee who will make a report on it shortly. The bill is of great importance to music publishers, authors and composers of songs as well as playwrights and others connected with the theatrical trades such as holders of American rights to foreign works, etc. That it is of especial importance to music publishers is evinced by the fact that E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, has called the attention to all members of the M. P. P. A. to the bill and will discuss it at the next meeting.

Of particular interest is the proposal contained in bill that foreign authors, not residents of the United States, who are citizens or subjects of any country which is a member of the International Copyright Union, or whose books are first published in and enjoy copyright protection in any country which is a member of the International Copyright Union, shall have within the United States the same rights and remedies in regard to their works, which citizens of the United States possess under the copyright laws of this country and that the foreign authors will not be subject to any formalities such as they now have to go through.

Another important point is contained in Section No. 6 of the bill which says that during the existence of the American copyright in any book, the importation into the United States of any copies thereof shall be prohibited except with the assent of the proprietor of the American copyright subsequent to the registration of American publication and the deposit in Washington of two copies of any such book. This of course will not apply to piratical copies. But one copy may be brought in of such a work (copyrighted in U. S.) and this for certain educational uses, and for personal and non-sale purposes. More copies may be brought in on the condition that the owner of the American copyright fails to provide the books, etc., ten days after a written demand is made for the works in question.

Rules and regulations for practice and procedure in any action, suit, or proceeding for infringement of copyright under the act shall be as prescribed by the Supreme Court of the United States, according to Section No. 7 of the bill.

FISHER SUES ROLL CO.

The Connors Music Co., Inc., manufacturers of music rolls, was sued last week by Fred Fisher, Inc., for \$1,000 alleged to be due for royalties on music published by the plaintiff. The royalties had been fixed by a written contract between the two companies. Papers in the action were filed in the Third District Municipal Court through the law firm of Moers, Rosenheim & Abeles.

MORGAN FOX TROT FEATURED

Macon, Ga., "Forget," a fox trot ballad by Jeff Morgan, advertising man on the Macon News, was featured by the orchestra at the Rialto Theatre here last week and scored a decided hit.

The number was played as a xylophone solo with orchestral accompaniment.

REDECORATING FEIST OFFICES

Leo Feist, Inc., is having its professional department quarters on Seventh avenue completely painted and redecorated. This includes the studios as well as the offices.

BERLIN GETS LEE DAVID SONG

Irving Berlin, Inc., by arrangement with B. D. Nice & Co., has taken over the new Lee David song called "Abie's Lullaby."

BURLESQUE

BIG SHAKE-UP IN FRANCHISE OWNERS

MANY NEW COL. PRODUCERS

Thirteen franchises will have new producers on the Columbia Circuit next season. Shows will be staged by producers mostly new to this circuit; several are ex-American Burlesque Circuit show owners, but these are the men who always had good shows, in fact, the best on the American circuit, then there are several others who will be new on the Columbia Circuit, in fact new to burlesque.

One of these will be Albert De Courville, the English producer, who will have two franchises. M. S. Benthem will engage the people. Jean Bedini will stage the shows.

The franchises that will change hands are the Max Spiegel, "Bits of Broadway," "Bon Tons," "Cuddle Up," "Flashlights of 1922," "Girls de Looks," "Harvest Time," "Jingle Jingle," Jack Singer Show, Lew Kelly Show, "Peek-A-Boo," "Sugar Plums," and "Twinkle Toes."

The Spiegel and Singer franchises will be taken over by De Courville, "Jingle Jingle" a Fahr franchise, operated last season by I. H. Hark and "Cuddle Up," another Fahr franchise operated by Hynicka and Hark, will be operated by "Rube" Bernstein and Sun Williams. The "Flashlights of 1922," Louie Robie franchise, operated last season by Jacobs and Jermon, will be operated next season by Eddie Daley.

The Lew Kelly Show, Harry Martell franchise operated last season by John G. Jermon and Jack Singer, will be operated next season by Jermon and Fred Clark. Clark managed the "Flashlights of 1922" the past season.

"Peek-A-Boo" and "Twinkle Toes," Rud Hynicka franchises, operated last season by Hynicka and Herk, will be operated next season by Hynicka and Billy K. Wells and Hynicka and Jimmy Cooper.

All of the above shows will be re-named by the new producers.

"Harvest Time," a Hynicka franchise operated last season by Hynicka and Herk, up to the last few weeks of the season, when Lew Talbot staged a new show in Toronto taking up the balance of the time. Hynicka and Talbot will again operate this franchise next season.

Jean Bedini will have a franchise of his own next season. This will be a new franchise.

There will be but four franchises for which producers have not been secured. They are the "Bits of Broadway," Peter S. Clarke franchise operated last season by Arthur Pearson, "Girls de Looks," a Miner Estate franchise operated last season by Barney Gerard, The "Bon Tons," and "Sugar Plums" Theatrical Operating Company franchises.

These franchises will be set in the next two weeks it is said, as several Broadway show owners are negotiating with the Columbia officials now.

The "Sporting Widows" will be re-named the "Bon Tons" next season.

It is said that there will be several additional franchises the coming season, due to the fact that there will be new houses on the circuit.

Papers were drawn up Monday to be signed which will place Louie Epstein's Majestic at Scranton on the Columbia Circuit next season. There will be at least four more new houses.

It is said that two or three houses the shows played on this circuit last season, will be dropped before the new season starts.

PRIMA DONNA CLOSSES

NEWARK, N. J., May 19.—Miss LaBrun, prima donna of the "Lena Daley and Her Kandy Kids" company, closed suddenly with the show Monday night at the Lyric. Manager Eddie Daley sent for Jesse Rece, who was laying off at the time and had her jump in the show, opening Tuesday matinee. Miss Rece did two numbers and a specialty as well as working in most of the bits. Daley offered her a contract for next season, as prima donna of his show, but she could not accept on account of being signed.

"BUBBLE" CAST SIGNED

William K. Wells has signed the following for his "Bubble Bubble" Company of the Columbia Circuit next season. Joe Freed, William Browning, Klara Hendriks, Lillian Bennett, Kaliekoa and Bird, Dore, Lee and Van Dyke, and the Lone Star Four, Ruth Gibbs, Ralph Vernon, Paul Orth and Leslie Barry. Bert Weston will be the manager and stage manager, Louie Franks, treasurer, Joe Gambino, musical director, Otto Krenn, stage carpenter and Eddie Heal, electrician. Property man not signed.

REVUE IN BLACK'S CAFE

PITTSBURGH, Pa., May 20.—Jake Leiberman, who has been managing the Academy, a burlesque house, here this season, is now managing the cabaret at Black's Cafe. He has a revue of ten people on this week, which includes Dick Hahn, Pearl Briggs, Mary McPherson, Betty Gordon and six girls.

CALIFORNIA TRIO IN REVUE

The California Trio, opened last week at the College Inn, at Coney Island. They are one of the features of the revue there. This act was with "Folly Town" this season. They signed a contract last week with Barney Gerard for his "Follies of the Day" on the Columbia Circuit next season.

TOM HENRY IN BOSTON

Tom Henry, treasurer of the Burlesque Booking Circuit, left for his home in Boston last Wednesday afternoon. He will leave there this week for an auto trip which will include the Battle Fields of Gettysburg. Henry expects to return to New York about the middle of June.

CASTING MINSKY SHOW

Minsky Brothers, have engaged Arthur S. Lyons, as casting director for their Park Theatre and Roof. Lyons has a twenty-five per cent interest in the roof. He has already engaged several people to appear at the Park, and their names will be announced within a few days.

COMEDIANS TAKE DEGREE

Frank Hunter, last season featured comedian with James E. Cooper's "Big Jam-boree," and Billy Gilbert, featured comedian with Sim Williams' "Radio Girls," took their thirty-second degree in the St. Cecil lodge of Masons last Thursday night at the Manhattan Opera House.

MYRTLE FRANKS WITH UNIT

Myrtle Franks will work with the Max Spiegel Unit on the Affiliated Circuit next season with Emil Casper. Miss Franks was under contract with Dave Marion, who transferred the contract according to Miss Franks last week to Spiegel.

LORETTA AHEARN IN TAB

Loretta Ahearn, opened with the McAllister & Shannon tab in Trenton, Monday. Shirley Mallette closed with the act at Keeney's, Brooklyn, last Saturday night.

SUMMER RUNS AT COLUMBIA THEATRE

"CHUCKLES" THE SHORTEST

Jean Bedini's "Chuckles of 1922" closed a short run of three weeks at the Columbia last Saturday night. The show is playing Miner's Empire, in Newark, this week and will go to Hurtig and Seamon's next week. Weather permitting it will remain there for two weeks.

Joe Hurtig booked his "Tit for Tat" into the Columbia, New York, where it is playing this week. The house and show will close Saturday night for the season. "Chuckles of 1922" had the shortest run of any summer show at the Columbia. It opened May 1st and closed May 20th, three weeks.

The first show to have the run at this house was the Max Spiegel's "College Girls" which opened June 13th, 1910 and closed July 9th. Jack Singer's "Behman Show" opened the following Monday July 11th and closed August 13th.

Gordon and North had the run in 1911 opening June 12th with their "Merry Whirl" and closed August 12th.

In 1912 The "Merry Go Rounders" had the run opening June 10 and closing August 3rd.

Sam Howe's "Kissing Maids" had the Summer run in 1913, opening June 2 and closing July 12th.

There was no run the following Summer which was the year of 1914.

Jack Singer opened for the run with his "Behman Show" in 1915 on May 10th running to August 14th. He repeated the following Summer opening May 15 and closing July 15th.

George Belfrage and his "Hip Hip Hooray Girls" opened May 21st, 1917, and closed June 30.

Hurtig and Seamon booked their "Hello America" at this house for the run in 1918, opening May 13 and closing July 6th.

Jean Bedini opened his "Peek-A-Boo" on May 19, 1919, and closed on Aug. 2nd.

James E. Cooper's "Folly Town" had the run in 1920, opening May 17 and closing July 10.

Jean Bedini had the run in 1921 with his "Peek-A-Boo" opening May 17th and closing July 2nd.

Bedini and Singer had the run three times each, Spiegel twice and the others one time.

NEW CAST AT OLYMPIC

A new cast will open at the Olympic next week with the exception of Kitty Warren. The new people will be Frank Hunter, Lew Dean, Chas. Wesson, Florence Mackie, Virginia Ware and the Syncopated Three.

MARKS BROS IN VAUDE.

The Marks Bros., last season with "Puss Puss" on the American Burlesque Circuit, Leon St. Clair and Sam Raynor are doing a comedy singing act on the Keith Time. They played Hendersons last week.

TROCADERO CLOSING

PHILADELPHIA, Pa., May 20.—The Trocadero will close its season Saturday night. The Troc has been playing stock burlesque this season, Lou Redelsheimer booking the house.

JESSE RECE IN STOCK

Jesse Rece has been engaged by Manager Dave Krauss to open at his Olympic Stock Company next Monday as ingenue prima donna.

JOE ROSE STOCK OPENS AT THE IRVING THEATRE

The Irving Place Theatre opened last week with Joe Rose and his stock company. On the programme and advertising matter, Rose states that he presents the Original Union Square Stock Company. In looking down the list of names on the programme we fail to recognize any who appeared with the original stock company that the late B. F. Kahn opened at the Union Square Theatre. There are several who were at that house during the time that Kahn presented stock there. Rose was there for several years, but he did not go in until 1917 or 1918. Margie Pennatti was another who played there a long time. Hattie Beall, was there most of last season. Emily Clark was there four or five weeks during the summer, two years ago, and Murray Bernard was there for a time.

The first stock burlesque show at the Union Square Theatre was staged by Bert Weston, in November, 1915. In that company besides Weston, were Billy "Grogan" Spencer, Dewey Campbell, Norma Brown, Louise Pierson, Lew West, Al Pinnard and White and White, if our memory serves us correctly. We did not see any of these names on the programme the other night. Besides those mentioned above, Rose also has Pauline Harer, Rosa Rosellia, Irving Lewis and Joe Cunningham, who to our knowledge never were with any of Kahn's shows.

Outside of this Rose had a good show and had a fair sized house, his orchestra was about half filled last Thursday night.

The show was called "The Two Hen-pecks" and "The Lawn Party." He had the "horse whipping" bit on, also his "Take Me Back" number and the minstrel scene closed his first part. It was so late when this was over, long after ten that we did not stay any longer. The first part was a good entertainment, the numbers went over very well, as did the specialties.

There are a good looking lot of girls in the chorus, a number of them worked formerly at Kahn's Union Square. They helped considerably to put the numbers over.

STOCK AT CANTON

A musical comedy stock company will open at Meyer's Lake Park, Canton, Ohio, May 28, and will alternate for two weeks' engagements with Lakeside Park, Akron, Ohio.

The company includes Ethel Shutte, Lola Austin, Gertrude Avery, Benny Howard, Jack Shutte, John O. Grant, Richy Craig, Jr., and sixteen girls, under direction of Eddie Shafer. Lou Redelsheimer engaged the company.

REDELSHEIMER BOOKINGS

Lou Redelsheimers bookings this week includes, at the Gayety, Philadelphia, Billy Inman, Arthur Lyons, Sammy Evans, Margie Catlin, and Peggy Martin, and at the Hopkinson, Brooklyn, Dave Sharkin.

FRIEDEL WITH HASTINGS

Harry Hastings has signed Scotty Friedell for his Columbia Circuit show next season. Friedell was with James E. Cooper's "Hello 1922" last season.

CHANGES IN STOCK CAST

The cast at the Hopkinson Theatre, this week includes I. B. Hamp, Bernie Clark, Benny Moore, Kitty Garner, Nelle Nelson, Sou Milford and Ruth Broulette.

GERARD IN NEW OFFICES

Barney Gerard, has moved from the Columbia Theatre Building to the Romax Building.

DRAMATIC and MUSICAL

"KEMPY," DRAMATIC SURPRISE OF THE YEAR, IS BIG HIT

"KEMPY," a comedy in three acts, by J. C. Nugent and Elliot Nugent. Produced at the Belmont Theatre Monday night, May 15.

CAST

Ruth Bence	Ruth Nugent
"Dad" Bence	J. C. Nugent
"Ma" Bence	Jessie Crommette
Jane Wade	Helen Carew
Katherine Bence	Lotus Robb
Ben Wade	Robert Lee Allen
"Kempy" James	Eliot Nugent
"Duke" Merrill	Grant Mitchell

A great triumph for the Nugent family is "Kempy," written by J. C. Nugent in collaboration with his son Elliot. Both the authors act in their play, also another member of the family, Ruth Nugent. The elder Nugent is well known to vaudeville theatregoers as a monologist and author, having written over two-hundred different acts. The training he received in the exacting vaudeville school of writers and actors of the big timers, undoubtedly proved valuable to him as a playwright. The younger Nugent was last seen as the advertising man in "Dulcy." Ruth Nugent, who plays the part of Ruth Bence in "Kempy," although new to the audience, added to the laurels.

The comedy is probably one of the surprise successes of the season, for it opened almost unheralded, and the meager advance information did not favor the play in the minds of the hard-boiled critics. Everybody was happy long before the play was over, for it turned out to be as amusing a comedy as anything produced this season. At times it was suggestive of the first year, in its general outline, but that's all that can be said in that respect. The play is one hundred per cent comedy.

James Kempy, played by Elliot Nugent, is a plumber who generally got what he went after, though it must be admitted that he never went after very much, until he happened to enter the Bence household. Being of a romantic turn of mind, on the side, while fixing pipes he dreamed of castles in the air and other such edifices in which he might do some fancy plumbing. The Bence home is in a small town in Jersey, and Kempy goes there to mend a pipe. In exchange for some tools which he leaves, he takes with him the daughter of the house and they are married by a justice of the peace, which leaves the hero with \$1.50 in cash as his worldly goods beside his plumbing tools. But his troubles began in earnest when he returned with his bride to her home and discovered that he really wanted her sister Ruth. And his wife's father also insisted that he should sleep outside in the dog-house, barn or sink, but not in his home, with the result that Kempy stayed up all night discussing things with his sister-in-law whom he wished he had married instead of her sister.

However, there is much more action crowded into the play than a recital of the plot would lead one to believe, and certainly more hilarious. Now and then a gag more adapted for vaudeville would squeeze into the dialogue but that only added to the fun. There were no end of funny lines allotted to the elder Nugent as Dad Bence, father of the plumber's bride, who wished his daughter to marry a duke, which she does finally, after her first marriage is annulled.

Grant Mitchell, comedian, was in the role of "Duke" Merrill, but his talents and stuff were lost in the rush of the Nugents who swarmed over the top and carried everything before them. Lotus Robb, as Katherine Bence who married the plumber Kempy and later willingly exchanged him for a Duke, was winsome as ever, but had a role that required her to be affected. All of the cast were more than good and the play's success is a tribute to the vaudeville profession which proved that it can teach and graduate legitimate authors and players.

"APE" COMPLAINT WITHDRAWN

The sudden flurry in theatrical circles over the informal complaint lodged by the Police Department with Chief Magistrate William McAdoo against "The Hairy Ape" blew over this week when it was announced from Mr. McAdoo's offices that the complaint had been withdrawn. Eugene O'Neill's play, which is playing at Arthur Hopkins' Plymouth Theatre, was alleged to violate Section 1141 of the penal law as being "obscene, indecent and impure" by the police. In view of the great interest taken in the voluntary censorship plan and the managerial agreement to it, managers and authors expressed great amazement that "The Hairy Ape," the work of America's recognized leading playwright, should even be investigated by the authorities.

Arthur Hopkins made public last week the letter written to him by Magistrate McAdoo of May 15 notifying him of the complaint and asking for a copy of the script of the play. The letter read as follows:

"The police have lodged complaint with me against the play called 'The Hairy Ape' for violation of Section 1141 of the penal law as being 'obscene, indecent and impure.' They have given portions of the dialogue, but I would prefer to see the book of the play before forming any opinion on the matter.

"As no formal complaint has been taken it would be understood that this matter is not necessarily public and no statement regarding this inquiry will be given out from this office."

PLAYERS CLUB TO GIVE SHOW

The Players' Club, deviating for the first time from its established policy of refraining from giving public performances, will present a revival of Sheridan's "The Rivals" in the Empire Theatre during the week of June 5. Billie Burke will play Lydia Languish, Mrs. Thomas Whiffen will be Mrs. Malaprop, and Patricia Collinge will be Lucy. Francis Wilson will play Joe Jefferson's old role of Bob Acres, and Robert Warwick will be Capt. Absolute, Sir Anthony will be impersonated by Tyrone Power. This is to be the first of a series of annual revivals of the old English comedies.

FIDELITY SHOW ON SUNDAY

The annual public performance of the Actors' Fidelity League will be held next Sunday night at the Knickerbocker Theatre. Those who will appear include: Mrs. Fiske, May Irwin, Mr. and Mrs. Cohan, Ina Claire, Eileen Huban, Lenore Ulric, Frances Starr, Julia Arthur, Janet Beecher, Helen Hayes, Gladys Hanson, George M. Cohan, William Collier, Louis Mann and Holbrook Blinn.

ARNOLD DALY RETURNS

Arnold Daly, who has been abroad for the past month, returned last week and stated upon his arrival that he had secured the rights to Edmund Rostand's play "The Last Night of Don Juan" which he will produce early in October. He brought over the manuscript of "The Lass o' Lougher," which he also will produce.

TO AID RUSSIAN ACTORS

Mme. Asta Souverina, the Bernhardt of Russia, will give a benefit performance of "Katherine," by Andreyeff, author of "He Who Gets Slapped," for the starving actors and actresses of her native Petrograd on the night of June 4 at the Princess Theatre, West Thirty-ninth street. Morris Gest has given the theatre to Mme. Souverina free of charge for that night.

"MARJOLAINE" FOR LONDON

"Marjolaine," Russel Janney's musical play now running at the Broadhurst Theatre, is due for a London production. Peggy Wood, now in vaudeville, but who created the leading role in the piece will be in the English version.

"THE ROTTERS" CLEVER COMEDY AT THE THIRTY-NINTH ST.

"THE ROTTERS," a comedy in three acts by H. F. Maltby, presented at the Thirty-ninth Street Theatre on Monday Night May 22, 1922

CAST

Councillor John Clugston, J. P.	Harry Corson Clarke
Mrs. Clugston	Janet Murdoch
Percy Clugston	Harry McNaughton
Winnie Clugston	Margaret Dale Owen
Estelle Clugston	Kathleen Flynn
Charles Berry	Louis Hector
Phoebe, servant	Selma Hall
Police Inspector Wick	George Suydenham
Emma, cook	Marion Marcus

While this new comedy, which has been produced in this country before, on the Pacific Coast, has a distinctly British flavor, it is amusing enough to be appreciated here and should appeal to any American playgoer. The difference between "The Rotters" and some of the works of British playwrights which have been seen here this season, like "What the Public Wants," is that the characters in Mr. H. F. Maltby's play might be Americans or any other nationality and the things they do and say are just as international, but Arnold Bennett's story doesn't mean a thing to any audience but a British one.

Harry Corson Clarke, who with Jack Morris produced "The Rotters," is to be complimented upon his belief in the play, which he has had in his possession for several years. In the role of Justice of the Peace John Clugston, Mr. Clarke gives a splendid performance of the super-respectable family man whose little world comes tumbling around his head. The cast is a good one, Janet Murdoch, as Mrs. Clugston, Margaret Dale Owen and Kathleen Flynn, as the Misses Clugston, and George Suydenham as the family chauffeur, handling their work most expertly.

"The Rotters," according to the program, is a tale of a respectable family—a satirical tale. Clugston town councillor and justice of the peace, who has made his money in trade and who hopefully looks forward to a political career, has one fetish: respectability. Then things happen so quickly that his pride is soon humbled. His young daughter is expelled from school. Next, his son, who has been caught kissing the cook, is arrested in a raid on a gambling resort. Not content with these twin blows, Fate deals him yet another; his spinster daughter, viewing her chances of matrimony with despair, is found receiving attentions from the family chauffeur. Then his wife confesses to him that she was a widow before she married him, a fact which he had not known before. Last, but not least, his former wife, whose existence he had kept secret, comes upon the scene with the intention of collecting alimony from him. All these complications are introduced cleverly by the author and are sources of plentiful laughter. The play is delightfully whimsical.

LOUIS MANN IN MIX UP

Louis Mann, dramatic star, who this Summer has been appearing in New Britain, Conn., with the Cormican Stock Company, got into a mix up here last week which took two policemen to quell.

Mann and the leading woman in the company, Miss Frances Clark, refused to go on with the performance of "Friendly Enemies" until they had been paid their salaries, which they claimed had not been given them.

Mann claimed \$1,400 and Miss Clark alleged that \$220 was due her. P. S. MacMahon, one of the backers of the show, and Mr. Mann got into such a heated argument that policemen were called into Judge W. C. Klett's office where the meeting of the parties was being held.

Mann went on with the show after being assured that he would get his money.

CARNIVAL FOR AUTHORS' LEAGUE

Women of society, including Mrs. William K. Vanderbilt, 2d, Mrs. Charles Dana Gibson, Mrs. Harry Payne Whitney and Mrs. Ogden Reid, have combined with the noted authors, dramatists, artists and players to give a benefit for the Authors' League of America. The event, which will be called the Grande Fete Champetre and Midnight Carnival, will be held at the Casino in Central Park from 10 o'clock on the evening of Friday, June 9, until dawn of the next day. It promises to be the Spring event of society and the three arts.

This Fete Champetre was conceived by Tony Sarg, artist and creator of marionettes. It is designed to fill the treasury of the Authors' League, now in need of funds. Mr. Sarg, as chairman of the Fete Committee, has among his active assistants George Ade, Miss Gertrude Atherton, Irving Bacheller, Irvin S. Cobb, Charles Dana Gibson, Montague Glass, David Wark Griffith, Rupert Hughes, George Barr McCutcheon, Channing Pollock, Mary Roberts Rinehart, Booth Tarkington, Augustus Thomas, Harry Leon Wilson.

Mrs. Gibson is chairman of the hostess' committee. Among her associates are Mmes. Henry Rogers Winthrop, Thomas W. Lamont, Willard Straight, James A. Burden, George Baker, Lydig Holt, Arthur Burden and Vincent Astor. These women are not merely lending their names, they are working to make the Fete a real success.

It is to be a costume carnival. There is to be dancing on three floors—two within the Casino and one out of doors under canvas. The women will mask, but the men will not.

At midnight the women will unmask and then a committee of artists comprising Mr. Gibson, Neysa McMein, Coles Phillips, Harrison Fisher and Haskell Coffin, will award two prizes. One will go to the most beautiful woman, and the other to the wearer of the most beautiful costume.

ONE ACT PLAYS FOR BENEFIT

Five one-act plays given on Sunday night at the Punch and Judy Theatre by dramatic students were excellent. They were given for a benefit for the Clara Guthrie D'Arois fund for the starving children of Central Europe. The plays were of a most varied description, ranging all the way from Shakespeare to the latest trifle on cooks by John Kendrick Bangs.

Two of the most impressive offerings were a scene from "Twelfth Night" and "The Red Carnation," which dealt with the last moments of Marie Antoinette. In the Shakespearean bit Miss Ellouise Merrill made a most favorable impression as Viola. In the playlet of the French Revolution Ruth Cummings and Katherine Fahnestock stood out, while much interest was aroused in the lighting effects used for the condemned queen's cell. Willard Joray, who wrote the latter piece, showed his versatility by playing in "The Marriage Gint," by Ethel Rosenthal Walker. In this comedy the feminine lead was played suitably by Bridgetta Clark.

Miss Dorothy Pitts won appreciation in the lead of "Postal Orders," by Roland Pertwee, and so did Miss Cummings, who demonstrated her range in "The Real Thing," a fantasy of the future by the late John Kendrick Bangs, in which the situation of domestic help is reversed amusingly and the cook picks her mistress.

"PINCH HITTER" OPENS JUNE 1

The opening date of "A Pinch Hitter" has been postponed by Allan Pollock from Monday, May 29, to Thursday, June 1. The piece will be seen at the Henry Miller Theatre, where it is now in rehearsal.

SELWYNS TO DO "REAR CAR"

"The Rear Car," a new mystery drama, written by Edward E. Rose, has been accepted by the Selwyns for produc-

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Beaumont Sisters—Friscoe—Sylvia Clark—The Le Grohs—Julian Eltinge—Chic Sale.
Riverside—Lucas & Inez—Caitz Brothers—Horton & Nicholson—Devoe & Hosford—Dolly Kay—Bushman & Bayne—Elinore & Williams.
Royal—Toyland—Spencer & Williams—Wilfred Clarke & Co.—Lambert & Fish—Wm. & Joe Mandell—Vincent O'Donnell—Van Cello & Mary—Harry Fox—Kramer & Boyle.

Broadway—Mabel Burke & Co.—Val & Ernie Stanton—Anderson & Burt—Joe Darcy—Willie Rols.

81st St. Theatre—Wm. Rock & Co.—Franklyn Charles & Co.—Rice & Werner—Seed & Austom—Edwin George—Ormsbee & Remig.
Jefferson (First Half)—The Tan Arakis—Flo Lewis—Hickey Bros.—Jim McWilliams. (Second Half)—Foley & Latour—Joe Cook—Alexander Bros. & Evelyn—Bevan & Flint.

Coliseum (First Half)—Foley & Latour—Grace Valentine & Co.—Wyle & Hartman—Morris & Shaw. (Second Half)—Chas. Harrison—Vine & Temple—Mel Klee.

Fordham (First Half)—Jose Moriche—Bevan & Flint—Joe Cook—Alexander Bros. & Evelyn. (Second Half)—Williams & Taylor—Schwartz & Clifford—Grace Valentine & Co.—Jim Thornton—Seven Bracks.

Franklin (First Half)—Roger Imhoff & Co.—Rule & O'Brien—Schwartz & Clifford—Dr. Thompson. (Second Half)—Bernard & Garry—Watson Sisters—Jim McWilliams—The Tan Arakis.

Hamilton (First Half)—Pressler & Klais—Mel Klee—Seven Bracks. (Second Half)—Hickey Bros.

Regent (First Half)—Lillian Van Kovacs—Vine and Temple—Bernard & Garry. (Second Half)—Flo Lewis—Wyle & Hartman.

BROOKLYN

Orpheum—Samson & Delilah—Frank Ward—Harry Conley Co.—Vivienne Segal—Eddie Miller—Gibson & Connell—Fanny Brice.

Bushwick—Cleo Gascoine—Mae West—Stars of Yesterday—Sidney Phillips—Howard & Clark—Moss & Frye.

Flatbush—Shaw & Lee—Horton & Nicholson—Venita Gould—Lewis & Dody.

Far Rockaway (Second Half)—Kenny & Hollis—Roger Imhoff & Co.—Pressler & Klais—Clark & Bergman.

BALTIMORE

Maryland—Weaver & Weaver—Jean Ganese & Co.—Harry Holman & Co.—Rome & Gaut—Royal Gascoigne—Ruth Budd.

Cleveland—Hippodrome—The Show Off—Rockwell & Fox—Eva Shirley & Band—Toney & Norman—White Sisters.

105th St.—Charles Keating & Co.—Lyndell & Macey—Whiting & Burt—Gordon & Ford—Lorimer Hudson & Co.

DETROIT

Temple—Bob Albright—Flannigan & Morrison—Jack Donahue—Lohse & Sterling—Dancing Kennedy—Jack Norton & Co.

MONTREAL

Princess—Dancing McDonalds—Murray & Oakland—Toto—Victor Moore & Co.—Williams & Wolfus.

PORTLAND

Keith's—Dotson—Tracey & McBride—Reck & Recktor—The Sharrocks—Jessie Red—Stephens & Hollister.

PITTSBURGH

Davis—Ann Gray—Sylvia Loyal—Wm. Gaston—Van & Schenck—Al & Fannie Stedman—Jack Ingels.

PHILADELPHIA

Keith's—Du For Boys—Alleen Stanley—Will Mahoney—Bessie Clayton & Co.—Ernest R. Ball.

SYRACUSE

Keith's—George Jessel—Arnaut Brothers—Marshal Montgomery—Rae Samuels—Anderson & Yvel.

ORPHEUM CIRCUIT

(Week of May 29)

CHICAGO

Majestic—Adelaide & Hughes—Kellam & O'Dare—Tom Patricia—Watts & Hawley—Claudius & Scarlet—Profferting—Bobby McLean.

State Lake—Jack Rose—"Rubeville"—Rita Gould—Oliver & Oip—Pedestrianism—Shriner & Fitzsimons—Keegan & O'Rourke—Weston's Models.

DENVER

Orpheum—Wm. Seabury—Lynn & Smythe—Bert Howard—Dainty Marie—Silver & Duval—Mehlinger & Meyers—Alexander Patty.

KANSAS CITY

Main St.—Rinaldo Bros.—Block & Dunlop—Lois Bennett—Mrs. Sidney Drew—Van Hoven—Mantell Co.

LOS ANGELES

Orpheum—Dave Scholer—Olcott & Mary Ann—Doyle & Cavanaugh—Barclay & Chain—Jimmy Lucas—Wonder Girl—Josephine Victor—Fenton & Fields.

Hill St.—Vente Bros.—Merle's Cockatoos—Travers & Douglas—Higgins & Bates—Frank Wilson—Wright Sisters—Janis & Chaplow.

MILWAUKEE

Palace—Patricia—"Young America"—Bill Robinson—McCormack & Wallace—Amaranth Sisters—Raymond Wilbert.

MINNEAPOLIS

Hennepin—Cecil Gray—Laura Pierpont—Crawford & Broderick—Hal Skelly & Co.—Joe Towle—Vanderbilts—Carleton & Ballew.

SAN FRANCISCO

Orpheum—Trixie Friganza—Wellington Cross—Mason & Shaw—Luster Bros.—Frank Wilcox—Bert & Flor—Mayo—Marga Waldron—Frawley & Louise.

Golden Gate—Zelava—Fern & Marie—Harry La Vall & Sisters—Minstrel Monarchs—Marie & Ann Clark.

NOEL LESTER & CO.

Al Striker, Personal Representative, H. B. Marinello Office. Playing Keith's Houses

VAUDEVILLE BILLS
For Next Week

F. F. PROCTOR

Week of May 22, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Violet McMillan—Walters & Walters—Harry Welch & Norton—Eight Blue Demons—Bert, Lafr & Mercedes—E. R. Ball—Miller & Mack. (Second Half)—Shaw & Lee—Billie Kovacs—Billy Arlington Co.—Quixey Four—Flo Lewis.

23rd St. (First Half)—Bissett & Scott—Loney Haskell—Brown & Newman—Parlo & Archer—Daly, Mack & Daly—Dona Darling Co. (Second Half)—Maker & Redford—Val & E. Stanton—Allen & Hayes.

125th St. (First Half)—Stevens & Towell—Billy Glasen—Cheyenne Days—Marc McDermott Co.—Ovando Sisters—Wainwrights. (Second Half)—Maxfield & Goulson—Daly, Mack & Daly—Bert Lafr & Mercedes—Piantadasi & Ryan.

58th St. (First Half)—Signor Frisco—Haig & Levere—McCoy & Walton—Doctor's Orders—Rose & A. Boylan. (Second Half)—Magic Kettle—Roy Ferguson Co.—Brown & Barrows—Al K. Hall Co.—Dixie Hamilton.

ALBANY

(First Half)—El Cleve—Sampson & Douglas—Fabor & Burnett—Geo. Jessel—Ethel Parker Co. (Second Half)—Laura De Vere—Morrissey & Young—Reed & Selman—Bobby Randall—Tom Brown's Melodyland.

ELIZABETH

(First Half)—Ziska—Dorney & Bell—Lester Allen Co.—Earl Cavanaugh Co. (Second Half)—Helen Vincent—Madden & Girls—Ormsbee & Remig.

MT. VERNON

(First Half)—Runaway Four—Dr. W. B. Thompson—Vine & Temple—Hurst & O'Donnell—Sinclair & Gray. (Second Half)—Jos. K. Watson—Titanic.

NEWARK

(First Half)—Shaw & Lee—Hickey Bros.—Quixey Four—Flo Lewis Co.—Creole Fashion Plate. (Second Half)—Runaway Four—Hurst & O'Donnell—Imhoff, Conn & Corinne.

SCHEENECTADY

(First Half)—Bert & L. Walton—Australian Stanley—Foster & Joyce—Wm. Edmonds Co.—Joe Laurie, Jr.—Bally Hoo Trio. (Second Half)—Al Libby—Three Hammy Hounds—Daddy—Adler & Dunbar—Meehan's Dogs.

TROY

(First Half)—Laura DeVine—Morrissey & Young—Reed & Selman—Bobby Randall—Tom Brown's Melodyland. (Second Half)—Mantambo & Nap—Sampson & Douglas—Fabor & Green—Geo. Jessel—Ethel Parker Co.

YONKERS

(First Half)—Milt Collins—Gus Forbes Co.—Jean & Valjean—Maxfield & Goulson. (Second Half)—Haig & Laverne—Douglas & Earl.

B. F. KEITH'S VAUD. EX.

Week of May 22, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Harry Bussey—Val & E. Stanton—Misses Wilson & Howard—Wyeth & Wynne—Philmers—Hans Roberts Co. (Second Half)—Talbot & Myers—Milt Collins—Toto Hammer Co.

BROOKLYN

Henderson's (First Half)—Francis & Wilson—Haney & Morgan—Sliding Billy Watson—Julia Kealty—U. S. Jazz Band. (Second Half)—Van & Tyson—Harry Broom—Jim & Betty Morgan—The McBans.

BOSTON, MASS.

Howard—Pearson, Newport & Pearson.
Boston—Clown Seal—Clinton & Rooney—Lyons & Yosco—Kane & Herman—Fanny Dugan Co.—Wanzer & Delmer.

Scollay Square—Three Lordens—Larry Comer—Lillian Gonne Co.—Billy Sharp Revue.
Washington St.—Four Aces—Frank Dobson & Sirens—Bobby & Nelson—Alla Axiom.

BROWNSVILLE

Forde & Williams—Lee & Bennett—Robyn Adair Co.

BINGHAMTON

(First Half)—Lorimer & Hudson—Ray Kassir—Loring & Lessig—Marry Me—Lambert & Fish—Samsted & Marion. (Second Half)—Louis Lee—Emile & Jimmie—Dress Rehearsal—Robinson & Pierce—Reeder & Dean.

ELMIRA

(First Half)—McCarton & Marone—The O'Prests—Lawrence & Wallace—Dress Rehearsal. (Second Half)—Philmers—Loring & Lessig—Lambert & Fish—Marry Me.

GLOVERSVILLE

(Second Half)—Violet & Lois—Bronson & Edwards.

HARRISBURG

(First Half)—Stanley & Doreman—Tabor & Green—Petty Larceny—Stella Maybaw—Tommy Allen Co. (Second Half)—Russell & Devitt—Oh, Henry—Langford & Fredericks—Powers & Wallace—Mrs. Eva Fay.

ITHACA

(Second Half)—Lyttels—The O'Prests—Lawrence & Wallace—Samsted & Marion.

JERSEY CITY

(First Half)—Officer Hyman—Toto Hamer Co.—Kenny & Hollis—Grain of Salt—Talbot & Myers. (Second Half)—Stevens & Towell—Billy Glasen—Gray Revue—Hayataka Bros.

LYNN

(First Half)—Ruby Royce—Realy & Cross—Chas. & M. Dunbar—Walter Manthey Girls. (Second Half)—Scanlon, Denno Bros.—Scanlon—Laughlin & West—DeVoce & Hosford—Yip Yip Yaphankers.

LEWISTON

(First Half)—Cadieux—Hinkle & Ma—Delmar & Moore—Frank Gaby—Three Arnauts. (Second Half)—Margaret & Fred Onri—Ruby Royce—Stevens & King—Frosina—Hardy Bros.

LANCASTER

(First Half)—Roger, Gray & Co. (Second Half)—Roger, Gray & Co.

MANCHESTER

(First Half)—May Miller Co.—Cressey & Dane—Tracey & McBride—Gordon & Rica. (Second Half)—Three Arnauts—Cressey & Dane—Healy & Cross—St. Onge Trio.

MONTREAL

Val. Harris Co.—Harlow & Clifton—Jessie Reed—LaPolerica Trip—Nash & O'Donnell—Three Dennis Sisters.

NEW BEDFORD

(Second Half)—Tip Top Four—Berrick & Hart—Chas. & M. Dunbar—Walter Manthey Girls.

NORWICH

Larimer & Hudson—Ray Kassir—McCarton & Marone.

NEW LONDON

(First Half)—Tusciano Bros.—Bobby Folsom—Holmes & Laverne—Fargo & White—Princess Wabletka. (Second Half)—Jean La Cross—Princess Wabletka—Jack Norworth—Roy & Arthur.

NORTH ADAMS

(Second Half)—Balsden—Transfield Sisters—Mumford & Stanley—Whirlwind Four.

NORWICH

(First Half)—Helen Vincent—Harvey & Gale—Transfield Sisters—American Comedy Four—Whirlwind Four. (Second Half)—Fitzroy Sisters—Fargo & White—Tusciano Bros.

PITTSBURGH

(First Half)—Bennett & Co.—Peak's Blockheads—Pete Rueley Trio—Al Stanley—Robyn, Adair Co. (Second Half)—Cardo & Noll—Edwards & Janet—Stewart & Mercer—Whitfield & Ireland—Jones Elliott Co.

PITTSBURGH

(First Half)—Prince Leo—Lottie Grooper—David Clark Co.—Burton & Shea—Gardner, Leonard & Grace. (Second Half)—Girl in Moon—Cliff Blanchard—Black & Lynn.

PASSAIC

(First Half)—The Heynoffs—Worth, Wayton Four—The Drug Jerk—World & Weston—The McHans. (Second Half)—Jim Felix—Connolly & Francis—Tom & Dolly Ward—Elm City Four—Springtime.

QUEBEC

Rekoma—McIllyar & Hamilton.

READING

(First Half)—Russell & Devitt—Oh, Henry—Langford & Fredericks—Powers & Wallace—Mrs. Eva Fay. (Second Half)—Stanley & Doreman—Tabor & Green—Petty Larceny—Stella Maybaw—Tommy Allen Co.

SALEM

Frosini—Blackstone—DeVoce & Hosford—Wood's Comedy Circus.

SALEM

(Second Half)—Frank Gaby—Blackstone—Tracey & McBride—Gordon & Rica.

SYRACUSE

(First Half)—Al Libby—Three Harmony Hounds—Daddy—Meehan's Dogs—Adler & Dunbar—Hanson & Burton Sisters. (Second Half)—Bert & Lottie Walton—Case & Mayne—Wm. Edmonds Co.—El Cleve—Bally Hoo Trio.

SHENANDOAH

Local—Goldie & Thorne—Four Bell Hops.

SCARBORO

Paterson Duo—Watson's Hounds.

SARATOGA

Dunham & Williams—Four Readings.

SOUTH NORWALK

(First Half)—Francis & Wilson—Bobby Folsom—Memories—Bernard & Meyers—Parisian Trio.

TORONTO

Sargent & Marvin—Dalton & Craig—Fields & Fink—Jack Norton Co.—Homer Romaine.

WHEELING

(First Half)—Force & Williams—Fayden Trio—Lilletta & Co. (Second Half)—Lee & Bennett.

WEST HOBOKEN

(First Half)—Autumn Trio—Ben. Smith—J. C. Morton Co.—Combe Nevins—Helen Clark Trio. (Second Half)—Downey & Claridge—Hanson & Moran—Sliding Billy Watson—Dolly Kay—Eight Flying Blue Devils.

POLI CIRCUIT

Week of May 22, 1922

BRIDGEPORT

Poli's (First Half)—Frank Sidney—Callon & Matthews—Awkward Age—Meehan & Newman—Willie Solar—Jack Hedley Trio. (Second Half)—Monroe Bros.—Ruth Davis—When Love Is Young—Brown & Whitaker—Millard & Marlin—Pepita Grandos Co.

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JEWELERS

33 WEST 46TH STREET NEW YORK

French Chappie and American Girl
AMOROS & JANET
"MON CHAPEAU"

Plaza (First Half)—Jewell & Raymond—McIntyre & Holcomb—Story Book Revue. (Second Half)—Eddie & Marlam—Overholt & Young—Hall & Shapiro—Three Regals.

HARTFORD

Capitol (First Half)—John & Nellie Olms—William Sisto—Miller & Stanley—Moore & Davis—Lou Trillegen—Clayton & Morton—Clemmons, Belling Co. (Second Half)—Orville Stamm—Lynn & Lockwood—Pianoville—The Robbins Family—Donovan & Lee—Jack Hedley Trio.

NEW HAVEN

Bijou (First Half)—Downey & Claridge—Ruth Davis—Overholt & Young—Emmett & McClain. (Second Half)—McIntyre & Holcomb—Melody Revue.

Palace (First Half)—Monroe Bros.—Millard & Marlin—When Love Is Young—Hall & Shapiro—Pepita Grandos Co. (Second Half)—Marco & Louise—Callon & Matthews—Eddie Miller—Awkward Age—Willie Solar.

SCRANTON

Poli's (First Half)—Studies D'Art—Philson & Duncan—The Comebacks—Green & Myra. (Second Half)—Menetti & Sidell—Sophie Kasimir Co.—Burt & Rosedale—Bob Albright—The Great Leon.

SPRINGFIELD

Palace (First Half)—Mack & Mannus—Ulls & Lee—Saxton & Farrell—Donovan & Lee—Pianoville. (Second Half)—Ben Meroft—Thank You, Doctor—Liddle & Gibson—Son Dodger.

WORCESTER

Poli's—Eddie & Marlam—Eddie Miller—Thank You, Doctor—Brown & Whitaker—Three Regals. (Second Half)—Ulls & Lee—Muller & Stanley—Leona Hall's Revue.

Plaza (First Half)—Marco & Louise—Emmett & McClain—Berrick & Hart—Liddle & Gibson—Melody Revue. (Second Half)—Mack & Mannus—Saxton & Farrell Co.—William Sisters—Charles Murray.

WILKES-BARRE

Poli's (First Half)—Monetti & Sidell—Sophie Kasimir Co.—Burt & Rosedale—Bob Albright—Great Leon. (Second Half)—Studies D'Art—Philson & Duncan—The Comebacks—Green & Myra.

WATERBURY

Palace (First Half)—Orville Stam—Lynn & Lockwood—Fridkin & Rhoda—Claude & Marlon—The Robbins Family—Ben Meroft—Son Dodger. (Second Half)—John & N. Olms—Jack Joyce—Story Book Revue—Moore & Davis—Meehan & Newman—Clayton & Morton—Clemmons, Belling Co.

W. V. M. A.

ENID, OKLA.

Criterion (First Half)—Flanagan & Stapleton—Walsh & Bentley. (Second Half)—The Le Rays.

Majestic—Millent D'Armond & Co.—Austin & Russell—Knapp & Cornalia.

JOPLIN, MO.

Electric (First Half)—The Le Rays. (Second Half)—Lyle & Virginia—Willa & Harold Brown.

KANSAS CITY, MO.

Globe Theatre (First Half)—Kinzo—Billy Beard—Wanda, Ludlow & Co.—Four of Us. Kimball & Gorman—Charles Girard & Co.—Four Cheer Ups—Elliott & Linkey—Paul & Pauline.

MARSHALLTOWN, IOWA
Casino—Florin Trio—Maye Hunt.

BELVIDERE, ILL.

Apollo—Pollyanna—Michael Emmett & Co.

NORFOLK, NEB.

New Grand (First Half)—Savoy & Capps—Pollyanna—Four Cheer Ups. (Second Half)—Claire, Hanson & Boys.

OMAHA, NEB.

Empress (First Half)—Millent D'Armond & Co.—Austin & Russell—Knapp & Cornalia. (Second Half)—Savoy & Capps—Frank A. Ford & Co.—Sandy Shaw.

ST. LOUIS, MO.

Grand Opera—Samaroff & Sonja—Dewitt & Robinson—The Knight and His Knave—Lane & Harper—J. Rosamond, Johnson & Co.—Walmesley & Keating—Flirtation—Brady & Mahoney—Worlen Bros.

Skydome (First Half)—Nelson's Patience—Earl & Mullen—Jonner Bros. (Second Half)—Billy Beard—Fisher's Circus.

Columbia (First Half)—Fisher's Circus—Fascination—Elliott & West—Georgalia Trio. (Second Half)—Gregory & Rogers—Melody Garden.

ST. JOE, MO.

Electric (First Half)—Three Hamel Sisters. (Second Half)—Ella La Vall—Fairfield Four.

TOPEKA, KAN.

Novelty (First Half)—Octavo—Herbert Denton & Co.—Fairfield Four—Belleville & Francis. (Second Half)—Kinzo—Billy Broad—Wanda Ludlow & Co.—Four of Us.

PANTAGES CIRCUIT

Week of May 29, 1922

MINNEAPOLIS

O'Hanlon—Zambanias & Elv

DRAMATIC and MUSICAL

"KEMPY," DRAMATIC SURPRISE OF THE YEAR, IS BIG HIT

"KEMPY," a comedy in three acts, by J. C. Nugent and Elliot Nugent. Produced at the Belmont Theatre Monday night, May 15.

CAST

Ruth Bence	.....	Ruth Nugent
"Dad" Bence	.....	J. C. Nugent
"Ma" Bence	.....	Jessie Crommette
Jane Wade	.....	Helen Carew
Katherine Bence	.....	Lotus Robb
Ben Wade	.....	Robert Lee Allen
"Kempy" James	.....	Elliot Nugent
"Duke" Merrill	.....	Grant Mitchell

A great triumph for the Nugent family is "Kempy," written by J. C. Nugent in collaboration with his son Elliot. Both the authors act in their play, also another member of the family, Ruth Nugent. The elder Nugent is well known to vaudeville theatregoers as a monologist and author, having written over two-hundred different acts. The training he received in the exacting vaudeville school of writers and actors of the big timers, undoubtedly proved valuable to him as a playwright. The younger Nugent was last seen as the advertising man in "Dulcy." Ruth Nugent, who plays the part of Ruth Bence in "Kempy," although new to the audience, added to the laurels.

The comedy is probably one of the surprise successes of the season, for it opened almost unheralded, and the meager advance information did not favor the play in the minds of the hard-boiled critics. Everybody was happy long before the play was over, for it turned out to be as amusing a comedy as anything produced this season. At times it was suggestive of the first year, in its general outline, but that's all that can be said in that respect. The play is one hundred per cent comedy.

James Kempy, played by Elliot Nugent, is a plumber who generally got what he went after, though it must be admitted that he never went after very much, until he happened to enter the Bence household. Being of a romantic turn of mind, on the side, while fixing pipes he dreamed of castles in the air and other such edifices in which he might do some fancy plumbing. The Bence home is in a small town in Jersey, and Kempy goes there to mend a pipe. In exchange for some tools which he leaves, he takes with him the daughter of the house and they are married by a justice of the peace, which leaves the hero with \$1.50 in cash as his worldly goods beside his plumbing tools. But his troubles began in earnest when he returned with his bride to her home and discovered that he really wanted her sister Ruth. And his wife's father also insisted that he should sleep outside in the dog-house, barn or sink, but not in his home, with the result that Kempy stayed up all night discussing things with his sister-in-law whom he wished he had married instead of her sister.

However, there is much more action crowded into the play than a recital of the plot would lead one to believe, and certainly more hilarious. Now and then a gag more adapted for vaudeville would squeeze into the dialogue but that only added to the fun. There were no end of funny lines allotted to the elder Nugent as Dad Bence, father of the plumber's bride, who wished his daughter to marry a duke, which she does finally, after her first marriage is annulled. Grant Mitchell, comedian, was in the role of "Duke" Merrill, but his talents and stuff were lost in the rush of the Nugents who swarmed over the top and carried everything before them. Lotus Robb, as Katherine Bence who married the plumber Kempy and later willingly exchanged him for a Duke, was winsome as ever, but had a role that required her to be affected. All of the cast were more than good and the play's success is a tribute to the vaudeville profession which proved that it can teach and graduate legitimate authors and players.

"APE" COMPLAINT WITHDRAWN

The sudden flurry in theatrical circles over the informal complaint lodged by the Police Department with Chief Magistrate William McAdoo against "The Hairy Ape" blew over this week when it was announced from Mr. McAdoo's offices that the complaint had been withdrawn. Eugene O'Neill's play, which is playing at Arthur Hopkin's Plymouth Theatre, was alleged to violate Section 1141 of the penal law as being "obscene, indecent and impure" by the police. In view of the great interest taken in the voluntary censorship plan and the managerial agreement to it, managers and authors expressed great amazement that "The Hairy Ape," the work of America's recognized leading playwright, should even be investigated by the authorities.

Arthur Hopkins made public last week the letter written to him by Magistrate McAdoo of May 15 notifying him of the complaint and asking for a copy of the script of the play. The letter read as follows:

"The police have lodged complaint with me against the play called 'The Hairy Ape' for violation of Section 1141 of the penal law as being 'obscene, indecent and impure.' They have given portions of the dialogue, but I would prefer to see the book of the play before forming any opinion on the matter.

"As no formal complaint has been taken it would be understood that this matter is not necessarily public and no statement regarding this inquiry will be given out from this office."

PLAYERS CLUB TO GIVE SHOW

The Players' Club, deviating for the first time from its established policy of refraining from giving public performances, will present a revival of Sheridan's "The Rivals" in the Empire Theatre during the week of June 5. Billie Burke will play Lydia Languish, Mrs. Thomas Whiffen will be Mrs. Malaprop, and Patricia Collinge will be Lucy. Francis Wilson will play Joe Jefferson's old role of Bob Acres, and Robert Warwick will be Capt. Absolute, Sir Anthony will be impersonated by Tyrone Power. This is to be the first of a series of annual revivals of the old English comedies.

FIDELITY SHOW ON SUNDAY

The annual public performance of the Actors' Fidelity League will be held next Sunday night at the Knickerbocker Theatre. Those who will appear include: Mrs. Fiske, May Irwin, Mr. and Mrs. Coburn, Ina Claire, Eileen Huban, Lenore Ulric, Frances Starr, Julia Arthur, Janet Beecher, Helen Hayes, Gladys Hanson, George M. Cohan, William Collier, Louis Mann and Holbrook Blinn.

ARNOLD DALY RETURNS

Arnold Daly, who has been abroad for the past month, returned last week and stated upon his arrival that he had secured the rights to Edmund Rostand's play "The Last Night of Don Juan" which he will produce early in October. He brought over the manuscript of "The Lass o' Laughter," which he also will produce.

TO AID RUSSIAN ACTORS

Mme. Asta Souverina, the Bernhardt of Russia, will give a benefit performance of "Katherine," by Andreyeff, author of "He Who Gets Slapped," for the starving actors and actresses of her native Petrograd on the night of June 4 at the Princess Theatre, West Thirty-ninth street. Morris Gest has given the theatre to Mme. Souverina free of charge for that night.

"MARJOLAINE" FOR LONDON

"Marjolaine," Russel Janney's musical play now running at the Broadhurst Theatre, is due for a London production. Peggy Wood, now in vaudeville, but who created the leading role in the piece will be in the English version.

"THE ROTTERS" CLEVER COMEDY AT THE THIRTY-NINTH ST.

"THE ROTTERS," a comedy in three acts by H. F. Maltby, presented at the Thirty-ninth Street Theatre on Monday Night May 22, 1922

CAST

Councillor John Clugston, J. P.	.....	Harry Corson Clarke
Mrs. Clugston	.....	Janet Murdoch
Percy Clugston	.....	Harry McNaughton
Winnie Clugston	.....	Margaret Dale Owen
Estelle Clugston	.....	Kathleen Flynn
Charles Berry	.....	Louis Hector
Phoebe, servant	.....	Selma Hall
Police Inspector Wick	.....	George Suydenham
Emma, cook	.....	Marion Marcus

While this new comedy, which has been produced in this country before, on the Pacific Coast, has a distinctly British flavor, it is amusing enough to be appreciated here and should appeal to any American playgoer. The difference between "The Rotters" and some of the works of British playwrights which have been seen here this season, like "What the Public Wants," is that the characters in Mr. H. F. Maltby's play might be Americans or any other nationality and the things they do and say are just as international, but Arnold Bennett's story doesn't mean a thing to any audience but a British one.

Harry Corson Clarke, who with Jack Morris produced "The Rotters," is to be complimented upon his belief in the play, which he has had in his possession for several years. In the role of Justice of the Peace John Clugston, Mr. Clarke gives a splendid performance of the super-respectable family man whose little world comes tumbling around his head. The cast is a good one, Janet Murdoch, as Mrs. Clugston, Margaret Dale Owen and Kathleen Flynn, as the Misses Clugston, and George Suydenham as the family chauffeur, handling their work most expertly.

"The Rotters," according to the program, is a tale of a respectable family—a satirical tale. Clugston town councillor and justice of the peace, who has made his money in trade and who hopefully looks forward to a political career, has one fetish: respectability. Then things happen so quickly that his pride is soon humbled. His young daughter is expelled from school. Next, his son, who has been caught kissing the cook, is arrested in a raid on a gambling resort. Not content with these twin blows, Fate deals him yet another; his spinster daughter, viewing her chances of matrimony with despair, is found receiving attentions from the family chauffeur. Then his wife confesses to him that she was a widow before she married him, a fact which he had not known before. Last, but not least, his former wife, whose existence he had kept secret, comes upon the scene with the intention of collecting alimony from him. All these complications are introduced cleverly by the author and are sources of plentiful laughter. The play is delightfully whimsical.

LOUIS MANN IN MIX UP

Louis Mann, dramatic star, who this Summer has been appearing in New Britain, Conn., with the Cormican Stock Company, got into a mix up here last week which took two policemen to quell.

Mann and the leading woman in the company, Miss Frances Clark, refused to go on with the performance of "Friendly Enemies" until they had been paid their salaries, which they claimed had not been given them.

Mann claimed \$1,400 and Miss Clark alleged that \$220 was due her. P. S. MacMahon, one of the backers of the show, and Mr. Mann got into such a heated argument that policemen were called into Judge W. C. Klett's office where the meeting of the parties was being held.

Mann went on with the show after being assured that he would get his money.

CARNIVAL FOR AUTHORS' LEAGUE

Women of society, including Mrs. William K. Vanderbilt, 2d, Mrs. Charles Dana Gibson, Mrs. Harry Payne Whitney and Mrs. Ogden Reid, have combined with the noted authors, dramatists, artists and play-ers to give a benefit for the Authors' League of America. The event, which will be called the Grande Fete Champetre and Midnight Carnival, will be held at the Casino in Central Park from 10 o'clock on the evening of Friday, June 9, until dawn of the next day. It promises to be the Spring event of society and the three arts.

This Fete Champetre was conceived by Tony Sarg, artist and creator of marionettes. It is designed to fill the treasury of the Authors' League, now in need of funds. Mr. Sarg, as chairman of the Fete Committee, has among his active assistants George Ade, Miss Gertrude Atherton, Irving Bacheller, Irvin S. Cobb, Charles Dana Gibson, Montague Glass, David Wark Griffith, Rupert Hughes, George Barr McCutcheon, Channing Pollock, Mary Roberts Rinehart, Booth Tarkington, Augustus Thomas, Harry Leon Wilson.

Mrs. Gibson is chairman of the hostess' committee. Among her associates are Mmes. Henry Rogers Winthrop, Thomas W. Lamont, Willard Straight, James A. Burden, George Baker, Lydig Holt, Arthur Burden and Vincent Astor. These women are not merely lending their names, they are working to make the Fete a real success.

It is to be a costume carnival. There is to be dancing on three floors—two within the Casino and one out of doors under canvas. The women will mask, but the men will not.

At midnight the women will unmask and then a committee of artists comprising Mr. Gibson, Neysa McMein, Coles Phillips, Harrison Fisher and Haskell Coffin, will award two prizes. One will go to the most beautiful woman, and the other to the wearer of the most beautiful costume.

ONE ACT PLAYS FOR BENEFIT

Five one-act plays given on Sunday night at the Punch and Judy Theatre by dramatic students were excellent. They were given for a benefit for the Clara Guthrie D'Arois fund for the starving children of Central Europe. The plays were of a most varied description, ranging all the way from Shakespeare to the latest trifle on cooks by John Kendrick Bangs.

Two of the most impressive offerings were a scene from "Twelfth Night" and "The Red Carnation," which dealt with the last moments of Marie Antoinette. In the Shakespearean bit Miss Ellouise Merrill made a most favorable impression as Viola. In the playlet of the French Revolution Ruth Cummings and Katherine Fahnestock stood out, while much interest was aroused in the lighting effects used for the condemned queen's cell. Willard Joray, who wrote the latter piece, showed his versatility by playing in "The Marriage Glint," by Ethel Rosenthal Walker. In this comedy the feminine lead was played suitably by Bridgetta Clark.

Miss Dorothy Pitts won appreciation in the lead of "Postal Orders," by Roland Pertwee, and so did Miss Cummings, who demonstrated her range in "The Real Thing," a fantasy of the future by the late John Kendrick Bangs, in which the situation of domestic help is reversed amusingly and the cook picks her mistress.

"PINCH HITTER" OPENS JUNE 1

The opening date of "A Pinch Hitter" has been postponed by Allan Pollock from Monday, May 29, to Thursday, June 1. The piece will be seen at the Henry Miller Theatre, where it is now in rehearsal.

SELWYNS TO DO "REAR CAR"

"The Rear Car," a new mystery drama, written by Edward E. Rose, has been accepted by the Selwyns for produc-

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Beaumont Sisters—Friscoe—Sylvia Clark—The Le Grobs—Julian Eltinge—Chic Sale.
Riverside—Lucas & Inez—Caltz Brothers—Horton & Nicholson—Devoe & Hosford—Dolly Kay—Bushman & Bayne—Ellmore & Williams.
Royal—Toyland—Spencer & Williams—Wilfred Clarke & Co.—Lambert & Fish—Wm. & Joe Mandell—Vincent O'Donnell—Van Cello & Mary—Harry Fox—Kramer & Boyle.

Broadway—Mabel Burke & Co.—Val & Ernie Stanton—Anderson & Burt—Joe Darcy—Willie Rols.

81st St. Theatre—Wm. Rock & Co.—Franklyn Charles & Co.—Rice & Werner—Seed & Auston—Edwin George—Ormsbee & Remig.

Jefferson (First Half)—The Tan Arakis—Flo Lewis—Hickey Bros.—Jim McWilliams. (Second Half)—Foley & Latour—Joe Cook—Alexander Bros. & Evelyn—Bevan & Flint.

Coliseum (First Half)—Foley & Latour—Grace Valentine & Co.—Wyle & Hartman—Morris & Shaw. (Second Half)—Chas. Harrison—Vine & Temple—Mel Klee.

Fordham (First Half)—Jose Moriche—Bevan & Flint—Joe Cook—Alexander Bros. & Evelyn. (Second Half)—Williams & Taylor—Schwartz & Clifford—Grace Valentine & Co.—Jim Thornton—Seven Bracks.

Franklin (First Half)—Roger Imhoff & Co.—Rule & O'Brien—Schwartz & Clifford—Dr. Thompson. (Second Half)—Bernard & Garry—Watson Sisters—Jim McWilliams—The Tan Arakis.

Hamilton (First Half)—Pressler & Klais—Mel Klee—Seven Bracks. (Second Half)—Hickey Bros.

Regent (First Half)—Lillian Van Kovacs—Vine and Temple—Bernard & Garry. (Second Half)—Flo Lewis—Wyle & Hartman.

BROOKLYN

Orpheum—Samson & Delilah—Frank Ward—Harry Conley Co.—Vivienne Segal—Eddie Miller—Gibson & Connell—Fanny Brice.

Bushwick—Cleo Gascoine—Mae West—Stars of Yesterday—Sidney Phillips—Howard & Clark—Moss & Frye.

Flatbush—Shaw & Lee—Horton & Nicholson—Venita Gould—Lewis & Dody.

Far Rockaway (Second Half)—Kenny & Hollis—Roger Imhoff & Co.—Pressler & Klais—Clark & Bergman.

BALTIMORE

Maryland—Weaver & Weaver—Jean Ganese & Co.—Harry Holman & Co.—Rome & Gaut—Royal Gascoigne—Ruth Budd.

Cleveland—Hippodrome—The Show Off—Rockwell & Fox—Eva Shirley & Band—Toney & Norman—White Sisters.

10th St.—Charles Keating & Co.—Lyndell & Macey—Whiting & Burt—Gordon & Ford—Lorimer Hudson & Co.

DETROIT

Temple—Bob Albright—Flannigan & Morrison—Jack Donahue—Lohse & Sterling—Dancing Kennedys—Jack Norton & Co.

MONTREAL

Princess—Dancing McDonalds—Murray & Oakland—Toto—Victor Moore & Co.—Williams & Wolfus.

PORTLAND

Keith's—Dotson—Tracey & McBride—Reck & Recktor—The Sharricks—Jessie Red—Stephens & Hollister.

PITTSBURGH

Davis—Ann Gray—Sylvia Loyal—Wm. Gaxton—Van & Schenck—Al & Fannie Stedman—Jack Ingls.

PHILADELPHIA

Keith's—Du For Boys—Alleen Stanley—Will Mahoney—Bessie Clayton & Co.—Ernest R. Ball.

SYRACUSE

Keith's—George Jessel—Arnaut Brothers—Marshal Montgomery—Rae Samuels—Anderson & Yvel.

ORPHEUM CIRCUIT

(Week of May 29)

CHICAGO

Majestic—Adelaide & Hughes—Kellam & O'Dare—Tom Patricia—Watts & Hawley—Claudius & Scarlet—Profiteering—Bobby McLean.

State Lake—Jack Rose—"Rubeville"—Rita Gould—Oliver & Oip—Pedestrianism—Shriner & Fitzsimons—Keegan & O'Rourke—Weston's Models.

DENVER

Orpheum—Wm. Seabury—Lynn & Smythe—Bert Howard—Dainty Marie—Silver & Duval—Mehlinger & Meyers—Alexander Patty.

KANSAS CITY

Main St.—Rinaldo Bros.—Block & Dunlop—Lois Bennett—Mrs. Sidney Drew—Van Hoven—Mantell Co.

LOS ANGELES

Orpheum—Dave Schooler—Olcott & Mary Ann—Doyle & Cavanaugh—Barclay & Chain—Jimmy Lucas—Wonder Girl—Josephine Victor—Fenton & Fields.

Hill St.—Veleto Bros.—Merle's Cockatoos—Travers & Douglas—Higgins & Bates—Frank Wilson—Wright Sisters—Janis & Chaplow.

MILWAUKEE

Palace—Patricia—"Young America"—Bill Robinson—McCormack & Wallace—Amaranth Sisters—Raymond Wilbert.

MINNEAPOLIS

Hennepin—Cecil Grey—Laura Pierpont—Crawford & Broderick—Hal Skelly & Co.—Joe Towle—Vanderbilts—Carleton & Ballew.

SAN FRANCISCO

Orpheum—Trixie Friganza—Wellington Cross—Mason & Shaw—Luster Bros.—Frank Wilcox—Bert & Flor—Mayo—Marga Waldron—Frawley & Louise.

Golden Gate—Zelaya—Fern & Marie—Harry La Vall & Sisters—Minstrel Monarchs—Marie & Ann Clark.

NOEL LESTER & CO.

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VAUDEVILLE BILLS

For Next Week

F. F. PROCTOR

Week of May 22, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Violet McMillan—Walters & Walters—Harry Welch & Norton—Eight Blue Demons—Bert, Lahr & Mercedes—E. R. Ball—Miller & Mack. (Second Half)—Shaw & Lee—Billie Kovacs—Billy Arlington Co.—Quixey Four—Flo Lewis.

23rd St. (First Half)—Bissett & Scott—Loney Haskell—Brown & Newman—Pardo & Archer—Daly, Mack & Daly—Dona Darling Co. (Second Half)—Maker & Redford—Val & E. Stanton—Allen & Hayes.

125th St. (First Half)—Stevens & Towell—Billy Glasen—Cheyenne Days—Marc McDermott Co.—Ovando Sisters—Wainwrights. (Second Half)—Maxfield & Goulson—Daly, Mack & Daly—Bert Lahr & Mercedes—Piantadasi & Ryan.

58th St. (First Half)—Signor Frisco—Haig & Levere—McCoy & Walton—Doctor's Orders—Rose & A. Boylan. (Second Half)—Magic Kettle—Roy Ferguson Co.—Brown & Barrows—Al K. Hall Co.—Dixie Hamilton.

ALBANY

(First Half)—El Cleve—Sampson & Douglas—Fabor & Burnett—Geo. Jessel—Ethel Parker Co. (Second Half)—Laura De Vere—Morrissey & Young—Reed & Selman—Bobby Randall—Tom Brown's Melodyland.

ELIZABETH

(First Half)—Ziska—Dorney & Bell—Lester Allen Co.—Earl Cavanaugh Co. (Second Half)—Helen Vincent—Madden & Girls—Ormsbee & Remig.

MT. VERNON

(First Half)—Runaway Four—Dr. W. B. Thompson—Vine & Temple—Hurst & O'Donnell—Sinclair & Gray. (Second Half)—Jos. K. Watson—Titanic.

NEWARK

(First Half)—Shaw & Lee—Hickey Bros.—Quixey Four—Flo Lewis Co.—Creole Fashion Plate. (Second Half)—Runaway Four—Hurst & O'Donnell—Imhoff, Conn & Corinne.

SCHEENECTADY

(First Half)—Bert & L. Walton—Australian Stanley—Foster & Joyce—Wm. Edmonds Co.—Joe Laurie, Jr.—Bally Hoo Trio. (Second Half)—Al Libby—Three Hammy Hounds—Daddy—Adler & Dunbar—Meehan's Dogs.

TROY

(First Half)—Laura DeVine—Morrissey & Young—Reed & Selman—Bobby Randall—Tom Brown's Melodyland. (Second Half)—Mantambo & Nap—Sampson & Douglas—Fabor & Green—Geo. Jessel—Ethel Parker Co.

YONKERS

(First Half)—Milt Collins—Gus Forbes Co.—Jean & Valjean—Maxfield & Goulson. (Second Half)—Haig & Laverie—Douglas & Earl.

B. F. KEITH'S VAUD. EX.

Week of May 22, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Harry Bussey—Val & E. Stanton—Misses Wilson & Howard—Wyeth & Wynne—Philmers—Hans Roberts Co. (Second Half)—Talbot & Myers—Milt Collins—Toto Hammer Co.

BROOKLYN

Henderson's (First Half)—Francis & Wilson—Haney & Morgan—Silding Billy Watson—Julia Kealty—U. S. Jazz Band. (Second Half)—Van & Tyson—Harry Broom—Jim & Betty Morgan—The McBans.

BOSTON, MASS.

Howard—Pearson, Newport & Pearson. Boston—Clown Seal—Clinton & Rooney—Lyons & Yosco—Kane & Herman—Fanny Dugan Co.—Wanzer & Delmer.

Scollay Square—Three Lordens—Larry Comer—Lillian Gonne Co.—Billy Sharp Revue. Washington St.—Four Aces—Frank Dobson & Sirens—Bobby & Nelson—Alla Axiom.

BROWNSVILLE

Forde & Williams—Lee & Bennett—Robyn Adair Co.

BINGHAMTON

(First Half)—Lorimer & Hudson—Ray Kassir—Loring & Lessig—Marry Me—Lambert & Fish—Samsted & Marion. (Second Half)—Louis Lee—Emile & Jimmie—Dress Rehearsal—Robinson & Pierce—Reeder & Dean.

ELMIRA

(First Half)—McCarton & Marone—The O'Prests—Lawrence & Wallace—Dress Rehearsal. (Second Half)—Philmers—Loring & Lessig—Lambert & Fish—Marry Me.

GLOVERSVILLE

(Second Half)—Violet & Lois—Bronson & Edwards.

HARRISBURG

(First Half)—Stanley & Doreman—Tabor & Green—Patty Larceny—Stella Mayhew—Tommy Allen Co. (Second Half)—Russell & Devitt—Oh, Henry—Langford & Fredericks—Powers & Wallace—Mrs. Eva Fay.

ITHACA

(First Half)—Lytelle—The O'Prests—Lawrence & Wallace—Samsted & Marion.

JERSEY CITY

(First Half)—Officer Hyman—Toto Hamer Co.—Kenny & Hollis—Grain of Salt—Talbot & Myers. (Second Half)—Stevens & Towel—Billy Glasen—Gray Revue—Hayataka Bros.

LYNN

(First Half)—Ruby Royce—Realy & Cross—Chas. & M. Dunbar—Walter Manthey Girls. (Second Half)—Scanlon, Denno Bros.—Scanlon—Laughlin & West—Devoe & Hosford—Yip Yip Yaphankers.

LEWISTON

(First Half)—Cadieux—Hinkle & Ma—Delmar & Moore—Frank Gaby—Three Arnauts. (Second Half)—Margaret & Fred Onri—Ruby Royce—Stevens & King—Frosius—Hardy Bros.

LANCASTER

(First Half)—Roger, Gray & Co. (Second Half)—Roger, Gray & Co.

MANCHESTER

(First Half)—May Miller Co.—Cressey & Dane—Tracey & McBride—Gordon & Rica. (Second Half)—Three Arnauts—Cressey & Dane—Healy & Cross—St. Onge Trio.

MONTREAL

Val. Harris Co.—Harlow & Clifton—Jessie Reed—LaPolerica Trip—Nash & O'Donnell—Three Dennis Sisters.

NEW BEDFORD

(Second Half)—Tip Top Four—Berrick & Hart—Chas. & M. Dunbar—Walter Manthey Girls.

NORWICH

Larimer & Hudson—Hay Kassir—McCarton & Marone.

NEW LONDON

(First Half)—Tusciano Bros.—Bobby Folsom—Holmes & Laverie—Fargo & White—Princess Wahletka. (Second Half)—Jean La Cross—Princess Wahletka—Jack Norworth—Roy & Arthur.

NORTH ADAMS

(Second Half)—Baisden—Transfield Sisters—Mumford & Stanley—Whirlwind Four.

NORWICH

(First Half)—Helen Vincent—Harvey & Gale—Transfield Sisters—American Comedy Four—Whirlwind Four. (Second Half)—Fitzroy Sisters—Fargo & White—Tusciano Bros.

PITTSBURG

(First Half)—Bennett & Co.—Peak's Blockheads—Pete Rucley Trio—Al Stanley—Robyn, Adair Co. (Second Half)—Cardo & Noll—Edwards & Janot—Stewart & Mercer—Whitfield & Ireland—Jones Elliott Co.

PITTSBURG

(First Half)—Prince Leo—Lottie Grooper—David Clark Co.—Burton & Shea—Gardner, Leonard & Grace. (Second Half)—Girl in Moon—Cliff Blanchard—Black & Lynn.

PASSAIC

(First Half)—The Heynoffs—Worth, Wayton Four—The Drug Clerk—World & Weston—The McBans. (Second Half)—Jim Felix—Connolly & Francis—Tom & Dolly Ward—Elm City Four—Springtime.

QUEBEC

Rekoma—McIllyar & Hamilton.

READING

(First Half)—Russell & Devitt—Oh, Henry—Langford & Fredericks—Powers & Wallace—Mrs. Eva Fay. (Second Half)—Stanley & Doreman—Tabor & Green—Patty Larceny—Stella Mayhew—Tommy Allen Co.

SALEM

Frosini—Blackstone—Devoe & Hosford—Wood's Comedy Circus.

SALEM

(Second Half)—Frank Gaby—Blackstone—Tracey & McBride—Gordon & Rica.

SYRACUSE

(First Half)—Al Libby—Three Harmony Hounds—Daddy—Meehan's Dogs—Adler & Dunbar—Hanson & Burton Sisters. (Second Half)—Bert & Lottie Walton—Case & Mayne—Wm. Edmonds Co.—El Cleve—Bally Hoo Trio.

SHENANDOAH

Local—Goldie & Thorne—Four Bell Hops.

SCARBORO

Paterson Duo—Watson's Hounds.

SARATOGA

Dunham & Williams—Four Readings.

SOUTH NORWALK

(First Half)—Francis & Wilson—Bobby Folsom—Memories—Bernard & Meyers—Parisian Trio.

TORONTO

Sargent & Marvin—Dalton & Craig—Fields & Fink—Jack Norton Co.—Homer Romaine.

WHEELING

(First Half)—Force & Williams—Fayden Trio—Lilletta & Co. (Second Half)—Lee & Bennett.

WEST HOBOKEN

(First Half)—Autumn Trio—Ben. Smith—J. C. Morton Co.—Combe Nevins—Helen Clark Trio. (Second Half)—Downey & Claridge—Hanson & Morgan—Sliding Billy Watson—Dolly Kay—Eight Flying Blue Devils.

POLI CIRCUIT

Week of May 22, 1922

BRIDGEPORT

Poli's (First Half)—Frank Sidney—Callon & Matthews—Awkward Age—Meehan & Newman—Willie Solar—Jack Hedley Trio. (Second Half)—Monroe Bros.—Ruth Davis—When Love Is Young—Brown & Whitaker—Millard & Marlin—Pepta Grandos Co.

TEL. 1543 BRYANT

E. HEMMENDINGER, INC.
JEWELERS

33 WEST 46TH STREET NEW YORK

French Chappie and American Girl

AMOROS & JANET
"MON CHAPEAU"

Plaza (First Half)—Jewell & Raymond—McIntyre & Holcomb—Story Book Revue. (Second Half)—Eddie & Mariam—Overholt & Young—Hall & Shapiro—Three Regals.

HARTFORD

Capitol (First Half)—John & Nellie Oims—William Sisto—Mueller & Stanley—Moore & Davis—Lou Tellegen—Clayton & Morton—Clemens, Belling Co. (Second Half)—Orville Stamm—Lynn & Lockwood—Pianoville—The Robbins Family—Donovan & Lee—Jack Hedley Trio.

NEW HAVEN

Bijou (First Half)—Downey & Claridge—Ruth Davis—Overholt & Young—Emmett & McClain. (Second Half)—McIntyre & Holcomb—Melody Revue.

Palace (First Half)—Monroe Bros.—Millard & Marlin—When Love Is Young—Hall & Shapiro—Pepta Grandos Co. (Second Half)—Marco & Louise—Callon & Matthews—Eddie Miller—Awkward Age—Willie Solar.

SCRANTON

Poli's (First Half)—Studies D'Art—Philson & Duncan—The Comebacks—Green & Myra. (Second Half)—Menetti & Sidell—Sophie Kasimir Co.—Burt & Rosedale—Bob Albright—The Great Leon.

SPRINGFIELD

Palace (First Half)—Mack & Manus—Ulla & Lee—Saxton & Farrell—Donovan & Lee—Pianoville. (Second Half)—Ben Mosoff—Thank You, Doctor—Liddle & Gibson—Son Dodger.

WORCESTER

Poli's—Eddie & Mariam—Eddie Miller—Thank You, Doctor—Brown & Whitaker—Three Regals. (Second Half)—Ulla & Lee—Muller & Stanley—Leona Hall's Revue.

Plaza (First Half)—Marco & Louise—Emmett & McClain—Berrick & Hart—Liddle & Gibson—Melody Revue. (Second Half)—Mack & Manus—Saxton & Farrell Co.—William Sisters—Charles Murray.

WILKES-BARRE

Poli's (First Half)—Monetti & Sidell—Sophie Kasimir Co.—Burt & Rosedale—Bob Albright—Great Leon. (Second Half)—Studies D'Art—Philson & Duncan—The Comebacks—Green & Myra.

WATERBURY

Palace (First Half)—Orville Stam—Lynn & Lockwood—Fridkin & Rhoda—Claude & Marion—The Robbins Family—Ben Mosoff—Son Dodger. (Second Half)—John & N. Oims—Jack Joyce—Story Book Revue—Moore & Davis—Meehan & Newman—Clayton & Morton—Clemens, Belling Co.

W. V. M. A.

ENID, OKLA.

Criterion (First Half)—Flanagan & Stapleton—Walsh & Bentley. (Second Half)—The Le Rays.

GRAND ISLAND, NEB.

Majestic—Millent D'Armond & Co.—Austin & Russell—Knapp & Cornalla.

JOPLIN, MO.

Electric (First Half)—The Le Rays. (Second Half)—Lyle & Virginia—Will & Harold Brown.

KANSAS CITY, MO.

Globe Theatre (First Half)—Kinzo—Billy Beard—Wanda, Ludlow & Co.—Four of Us. Kimball & Gorman—Charles Girard & Co.—Four Cheer Ups—Elliott & Linkey—Paul & Pauline.

MARSHALLTOWN, IOWA

Casino—Florin Trio—Maye Hunt.

BELVIDERE, ILL.

Apollo—Pollyanna—Michael Emmett & Co.

NORFOLK, NEB.

New Grand (First Half)—Savoy & Capps—Pollyanna—Four Cheer Ups. (Second Half)—Claire, Hanson & Boys.

OMAHA, NEB.

Empress (First Half)—Millent D'Armond & Co.—Austin & Russell—Knapp & Cornalla. (Second Half)—Savoy & Capps—Frank A. Ford & Co.—Sandy Shaw.

ST. LOUIS, MO.

Grand Opera—Sumaroff & Sonia—Dewitt & Robinson—The Knight and His Knave—Lane & Harper—J. Rosamond, Johnson & Co.—Walmesley & Keating—Pittation—Brady & Mahoney—Skydome.

Worlde (First Half)—Nelson's Patience—Earl & Mullen—Jenner Bros. (Second Half)—Billy Beard—Fisher's Circus.

Columbia (First Half)—Fisher's Circus—Fascination—Elliott & West—Georgalis Trio. (Second Half)—Gregory & Rogers—Melody Garden.

ST. JOE, MO.

Electric (First Half)—Three Hamel Sisters. (Second Half)—Ella La Vall—Fairfield Four.

TOPEKA, KAN.

Novelty (First Half)—Octavo—Herbert Denton & Co.—Fairfield Four—Bellevue & Francis. (Second Half)—Kinzo—Billy Broad—Wanda Ludlow & Co.—Four of Us.

Swanee River Moon Swanee River Moon Swanee River Moon

Everybody's talking about

SWANEE RIVER MOON

THE BIG WALTZ SONG HIT

HEAR IT NOW

You can't go wrong with any Feist song

THE EMERSON ASSETS SALE

The assets of the Emerson Phonograph Corporation have not changed hands as yet, and the latest development in the affairs of the firm up to the time of going to press, is that bids for the assets of the corporation will again be considered by the receivers Thomas H. Matters, Jr., and Jacob Sholer.

A week ago last Friday the complete assets of the Emerson were sold to an E. A. Cummings of Chicago and the Middle West, said to be a well-known and wealthy business man in that part of the country with considerable business interests. The sale was a public one and held in the rooms of Federal Judge John C. Knox, in the Woolworth Building. The sale price was \$90,000 of which \$10,000 was paid down and the remainder was to be paid in ten days, according to the terms of the sale. After the sale E. A. Cummings and his brother, in company with a former record manufacturer looked over the Emerson offices and plant, and according to the best information available at that time had announced their intention of doing away with the Emerson records which retail at seventy-five cents, but pushing the Regal fifty cent record to the limit. The offices were to remain where they were, and the staff enlarged immediately.

Although the ten day period has not elapsed, it is said that the sale may not be completed.

Further bids for the assets of the Emerson Phonograph Corporation which will be entertained are expected to come from parties interested in the buying of the assets and acquainted with the details of the business it is reported. In the meantime Regal recordings went on full blast, and the following letter was sent out to all Regal Merchandisers:

"With no interruption of schedule, the Regal record is to be merchandised on a revised and improved program under entirely new management.

Negotiations for transferring the complete assets of the company have been completed, and immediate action in all departments of the company is to be taken. Assurance of prompt service and a most careful attention to each individual order is an announcement that ought to be of immense interest to each Regal account.

Later notifications will be sent out containing detailed information regarding features of the new company policy. You may depend upon maintenance of the Regal quality and service plus a marked stimulation that will react favorably and at once on sales.

ROLLS AND RECORDS

Certainly you will be interested in our subsequent announcements. Within a week you may expect a second letter from us. Meanwhile we are prepared to take care of your orders."

OKEH RELEASES SIX

The Okeh Record Company have released six more records as special numbers for the month, three of which are vocal disks by Vaughn De Leath and Sophie Tucker. The records are: 4607 "Some Sunny Day," "Alabama Mammy," contralto with orchestra; 4613 "Time After Time," "That Tumble Down Shack in Athlone," the former tenor and the latter male trio; 4614 "All Over You," "Suez," fox-trots; 4615 "Swanee Bluebird," "Cairo Moon," fox-trots; 4616 "No Use Crying," "Do it Again," fox-trots; 4617 "Complainin'," "Bluebird Where Are You?" contralto (Sophie Tucker).

RICKER WITH MEL-O-DEE

William H. Ricker, formerly with Bennett & White in Newark, makers of the Art-Tempo Rolls, is now connected in the sales department of the Mel-O-Dee Music Company. Mr. Ricker, who is one of the oldest and best known piano roll salesmen, since joining the firm last week signed the Mathushek Piano Company of Jersey City as exclusive Mel-O-Dee roll dealers. "Stumbling" has been put out on the Mel-O-Dee rolls as a special release (4763) played by Malcolm Johnson.

FRADKIN WITH BRUNSWICK

The Brunswick Record Company have signed Fradkin, the violinist and concert master, as an exclusive artist. Three Brunswick artists have been engaged to sing at Rasina Park, Chicago, this summer. Clare Dux, Giuseppe Danisi and Mario Chamlee being the singers.

ALL STAR TRIO AT OPENING

The All Star Trio, Victor record artists, and their orchestra are leaving Thursday of this week for Providence where they will attend the opening of the Victor record department of the Outlet Company's store. The orchestra the trio are taking with them will be composed of twelve pieces.

GILES BACK FROM TRIP

M. O. Giles, of the sales department of the Okeh Record Company, returned to New York last week from a trip to the northwest and the Coast.

NEW COLUMBIA PLAN ANNOUNCED

The plan for dealing with the financial adjustment of the Columbia Graphophone Company and for extending the debt from April 1, 1922, to August 1, 1925, after deducting an amount not to exceed aggregate bank deposits on September 15, 1921, has become operative.

The plan allowed holders of the eight per cent notes until May 15 to file protests, with twenty-five per cent of the notes being necessary to forestall the operation of the plan. Only about two per cent offered protests.

The total debt involved is approximately \$20,000,000. A letter outlining full details of the plan will be sent to holders of notes deposited and the letter will ask for the return of certificates of deposit in exchange for participation certificates.

FOUR U. S. CO. RELEASES

The U. S. Music Company has put out four new rolls as special releases. They are: "Mr. Gallagher, Mr. Shean," "Madagascar," "Teasin'" and "Lo-La-Lo." The firm has no specified date for the release of special numbers, but puts them out from time to time as supplementary to their regular monthly list.

VOCALION HAS FINE RECORD

The latest, and what is conceded to be the best "Mister Gallagher and Shean" record, is the Vocalion disk of that song just released, both as a vocal and dance number. The vocal record was made by two newcomers in the field, Dooley and Shay, discovered by Vocalion Company.

HANDLES VOCALION RECORDS

C. C. Harvey & Company are now the Boston dealers and New England distributors of Vocalion records. O. W. Ray of the Vocalion company who completed the arrangement is still in Boston and is expected back the latter part of this week.

E. L. SANFORD ILL

E. L. Sanford, purchasing agent for the General Phonograph Corporation, is ill at the Mt. Sinai Hospital where he was operated on for appendicitis last week.

MILLER SIGNS WITH COLUMBIA

Ray Miller has signed to make a number of orchestral records for the Columbia.

RELEASE DATE STILL UNSETTLED

The premature release by the Okeh Record Company of songs with a deferred release date, set by the publishers, has resulted so far in most of the publishers filing a "notice of user" in Washington as required by the Copyright Act. This as a rule, was not lived up to by the music publishers, who signed contracts with the mechanical companies, instead of merely relying on the copyright laws which many think all that is necessary in agreements between publishers and mechanical reproducing companies.

As to the two numbers "Stumbling" and "Some Sunny Day" released recently by the Okeh Company in advance of the date set by the respective publishers, nothing definite was done by either Leo Feist, Inc., or Irving Berlin, Inc. Feist has withdrawn the ten per cent discount privilege previously allowed the Okeh Company and an action is still pending in the courts, as a result of the "Georgia" release. Officials of the General Phonograph Corporation say that having the hits out on the market when they are hot amounts to more than the discount.

In regard to future release dates being broken, they say it will hardly be necessary as the filing of the "notice of user" by the publishers which is now being done in almost every case, is all that they ask, and all that is necessary for them is to go ahead with a song, and put it out on their records.

GERMAN ACT PROTECTS

BERLIN, May 22.—American authors will be awarded the same copyright protection in Germany as is given to Germans in the United States, the copyright measure being passed in the Reichstag last week.

The new law accords protection for the works of literature, art and photography on the same basis as is designated in the law of January 15, 1892, and is retroactive in application to the period between August 1, 1914, and July 2, 1922, although it does not apply to the rights of publication, circulation, and duplication of any American product which might have been obtained by a third party previous to December 18, 1919.

GRIFFITH FILM DRAWS BIG

LONDON, May 22.—"Orphans of the Storm," the new D. W. Griffith film does not seem to be affected by the slump in the theatrical business. At the New Scala Theatre, the picture is earning nearly £4,000 weekly.

Miss HAPPY HARRISON'S
INTIMATE ANIMAL CIRCUS IN FUN FOR ALL AND ALL FOR FUN
 Direction **HARRY BURTON**
B. F. KEITH CIRCUIT

Geor - gia! Geor - gia! My home sweet home

GEORGIA

Irresistible Fox Trot—Full of Rhythm and Snap—It's a Hit

Proved Instantly Popular in Vaudeville
—A Great Favorite with Dancers.

HEAR IT NOW!

KEDZIE

(Last Half)

Kedzienites bade farewell to their neighborhood vaudeville house on Saturday night, when the Kedzie concluded its 1922 vaudeville season and darkened its lights for the summer months. The orchestra struck up the familiar strains to "Leave Me With A Smile," while the asbestos clanked into position.

The program as viewed Thursday night for the first performance seemed to please the house in its majority, giving splendid satisfaction and running smoothly throughout.

Frear, Baggett & Frear opened with some lively juggling that was well handled and neatly presented. The act is a standard one and has been seen on numerous outlying bills, the past season.

Allen and Canfield, man and woman, offered comedy talking that seems to tickle the funny bone of those in attendance. Their material is bright and there is much of it that is really laughable. It is handled nicely by both members, who secure every ounce of value that can be extracted from it.

The Seven Brown Girls, a lively feminine jazz orchestra, struck up syncopated strains in combinations and individually, stirring up the house until it tapped time to their various instrumental numbers. The girls are neat appearing and possess stage mannerisms. It is a novelty that is worthy to play the better of the neighborhood houses.

Sherman, Van & Hyman followed with a line of harmonious numbers that were put over with plenty of "pep." The boys are speed merchants when it comes to offering songs. They sing with that profound satisfaction of master ship. Their voices blend and their stage carriage is that which will meet with the approval of critical audiences.

Neil McKinley with nutty comic bits and songs, held the difficult position splendidly, getting all possible out of the late spot. It was rather difficult following the artists he did, but he proved his showmanship and went over to appreciative returns.

Amaranth Sisters & Company, composed of two girl dancers and two male acrobats, offered a series of dancing steps and acrobatic feats that made it a desirable closing bit. The men work with apparent ease, putting plenty of action into their stunts, making them lively throughout. The girls are neat dancers and the turn, as a whole, was enjoyed thoroughly by all.

H. F. R.

NEW PRODUCING FIRM STARTS

A new musical comedy, produced by Lawrence Schwab, Keith vaudeville franchise holder, and Daniel Kussell, is now in rehearsal and will open at the Globe, Atlantic City, on June 5th. No title has been definitely decided upon, "Cookies" and "Love and Kisses" being under consideration. The book is by Kussell and the music and lyrics by Albert Von Tilzer and Neville Flesson. The show will come into New York and may play at the Astor Theatre.

Featured in the cast are Eddie Buzzell, Bertie Beaumont and Helen Ford. Buzzell is a vaudeville artist. Miss Beaumont was last seen on Broadway in "June Love" and has also been featured in "The Magic Melody" and "The Lady in Red."

GRAVES IS STRAND MANAGER

Guy A. Graves, who was associated with the Proctor interests for upwards of twenty-two years, and who for the past six years was manager of the Proctor Theatre at Yonkers, has been appointed manager of the new Strand Theatre, Yonkers, which opened last week.

CHICAGO VAUDEVILLE SHOWS**CHATEAU**

(Last Half)

Will Rogers is proving a financial success to the management of the Chateau, that is, his engagement this current week will prove a box office record breaker at this particular playhouse. On Friday night the entire house was sold out on the last show and hardly any of the later arrivals were able to gain entrance.

Rogers appeared next to closing in a suit that displayed a million wrinkles and that seemed to screech for the iron of some neighborhood tailor. However that is the part of Rogers' showmanship. He begged for a piece of gum from some member in the audience, which was quickly forthcoming. He then cracked a number of quips on daily topics appearing in the local papers, twisting them around so that they were truly comical. He closed with rope spinning, which he has made famous. Rogers not only drew a capacity house, but he entertained each and every patron.

Holland & Fisher, two men—one a female impersonator—opened with the latter as a toe dancer and the former at the piano. The feminine portrayer danced on his toes splendidly and fooled his audience throughout. When he disclosed the fact the house came down in one howl. They applauded liberally and sent the act off well satisfied.

The Pan American Four, a colored quartette, introduced a number of ballads and popular songs and proved themselves wizards at harmonizing. They opened with a rather slow number, that can be easily replaced. Their imitation of a callopie, was well done. The boys are neat dressers, possess cultivated voices and are endowed with personalities.

The Three Wilson Sisters are billed as "Wonders of the Terpsichorean Art." What their efforts disclosed in this performance, the billing belongs elsewhere. They open in song that could be eliminated and never missed. Following came a series of combination dancing that resembled a high kicking contest, more than a concoction of fancy steps. One point in favor of the girls is that they have supplied themselves with beautiful costumes and scenic surroundings.

Will Rogers entertained at this juncture. Schicht's Royal Marionettes, a manikin offering, closed. The puppets are worked neatly, going through a well laid out routine that was truly entertaining.

H. F. R.

PICTURE ACTRESS DEPORTED

As a result of jesting to the effect that she was coming to this country to be married, Hally Louise Meyberg, a German motion picture actress, was excluded from the United States by a special board of inquiry at Ellis Island last week. Miss Meyberg said she was told by some one on the ship to say that she was the fiancée of an American, and therefore picked on Victor H. Polacheck, as her "fiancee." Polacheck had told the members of her family that he would try to get her into theatricals here, and also told the authorities that he is married. He regretted that she made the misguided statement, and Miss Meyberg accepted her deportation.

SHUBERT CIRCUIT CLOSED

The closing of the Majestic Theatre, Boston, as a vaudeville house, last Saturday night, marks the conclusion of the Shubert's vaudeville activities for the present season. The Majestic was the last house on the circuit to close. The Shubert's will continue to give Sunday vaudeville shows at the Winter Garden.

LINCOLN

(Last Half)

Manager McKowen rang down the curtain at the Lincoln for the balance of the summer and undoubtedly plans to wander away into the adjoining woods for the balance of the warm spell. The closing program, consisting of six acts, proved a lively melange of variety and gave satisfaction.

Things were started by the Gabberts, a man and woman, who accomplished neat feats in the art of balancing. The team works smoothly, getting their various stunts over in showmanship style and devoid of "stalling." The act started the ball a-rolling, proving a good opening attraction.

Dougal & Leary, a two man act with one singing and the other officiating at the piano, proved a likable duo, winning plaudits on their numbers and registering on merits entirely.

Tyler & Croliels, a man and woman act stirred up a good deal of enthusiasm with their cross fire patter, setting the house to laughing strenuously at their various comic bits. The act is a sure fire laugh getter and at this house did not seem to have any trouble registering distinctly.

Renee Roberts and Company, two men and a woman, offered singing and dancing that was reliable. Those that officiated in song displayed nice voices. The woman is a capable dancer, being light on her feet and carrying herself with neatness while in motion.

McKay and Ardine, with another assortment of cross fire comedy talk found no trouble in warming up to the audience and vice versa. This act was recently reviewed at the Majestic, where it scored for the hit of the program. McKay and Ardine repeated this same feat at the Lincoln Friday night without any trouble whatsoever.

Stafford Animals, also recently reviewed in these columns, closed the show, holding the audience interested. The act offers the usual equine tricks, well staged and nicely handled.

H. F. R.

GIRL BATTLES IN THEATRE

The audience at Loew's State Theatre was given an unexpected thrill last Thursday when a woman shrieked and began to beat up a man, who made a rush from his seat to an exit, with the woman following.

Before Magistrate Simpson, in the West Side Court, the man was given his choice of \$30 or thirty days, and he paid the fine.

The girl said that she was Gerda Carlsson, a stenographer, residing at No. 326 East 84th street, and the man was Arthur Holland, a manufacturing jeweler, unmarried, with offices at No. 15 Maiden Lane.

The young lady said that this was the second time that she had been compelled to beat up a man for annoying her.

Holland denied having annoyed the girl intentionally. If he did, he stated it was because he had a coat in one hand and his hat and umbrella in the other.

MONARCHS ON COAST

The Minstrel Monarchs are now on the Pacific Coast and recently finished a two weeks' engagement at the Orpheum, San Francisco. After this they played a split week between Sacramento and Fresno, and went to Los Angeles for a two weeks' engagement. They have also been booked for Orpheum, Jr., Frisco, and after the Los Angeles date will return to San Francisco.

MITCHELL HARRIS SUED

Pauline Lord, star of "Anna Christie," was named as correspondent last week in a divorce action being brought by Mrs. Ruth Harris against Mitchell Harris, an actor.

Harris was served with the summons and complaint at Shubert's Riviera Theatre, Broadway and 97th street, where he was appearing last week with Francine Larrimore in "Nice People."

During the month of February, Miss Lord was made the defendant in a \$50,000 suit brought by Mrs. Harris, who charged alienation of the affections of her actor husband.

The Harrises were married in August, 1910. Mrs. Harris stated that their marital relations were happy until her husband met Miss Lord in April, 1918. The Harrises have one child, a daughter, ten years old.

MOSCOW ART CO. COMING OVER

The director of the famous Moscow Art Theatre, Stanislavsky, is coming over to tour America. It is planned to bring the entire personnel of the company, together with the scenic and mechanical equipment, for the most important productions of the organization, which will play limited engagements in New York, Boston and Chicago.

The marked success which the Russian shows are meeting over here is responsible for this company coming over.

There will be limited engagements in New York, Boston and Chicago. The Soviet Government has granted permission for the company to come over.

ACTS FORCED TO CANCEL

Gallagher and Shean were compelled to cancel engagements in Keith's Eighty-first Street and Keith's Hamilton theatres last week, owing to a sudden attack of laryngitis to Al Shean. Jack Wilson and Company replaced them at the Eighty-first Street and Bert and Betty Wheeler substituted at the Hamilton. Maurice Diamond and Company were also compelled to drop out of the Hamilton bill last week, owing to illness. Goslar and Lusby filled in for them.

CHIC SALE DOUBLING

Charles "Chic" Sale is doubling from Keith Palace, at 47th street and Broadway, to Moss' Flatbush Theatre, on Church avenue, in Brooklyn, this week. At the Flatbush he is on at 3.14 and 9.14 P. M., and at the Palace at 4.45 and 10.45 P. M.

NEW ACT FOR BLOSSOM SEELEY

Cliff Hess, author of the present Blossom Seeley vehicle, is writing a new act for Miss Seeley in which she will open next Fall, on the Keith time. The new offering will be more elaborate than the act she is now doing.

Big Drop In Prices

MANAGERS AND PRINCIPALS

If you want to save money, see us before placing your orders for costumes for next season. New styles, new material and quick delivery.

MME. FRIEDA KATZ

116 WEST 48TH STREET—Near 7th Ave.—NEW YORK

P. S.—We also repair last season's costumes and make them look like new. Call on us anyway.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Chuckles—Miner's Empire, Newark, 22-27.
Follies of the Day—Gayety, Boston, 15, indefinite.
Columbia New York, 22-27.
Beauty Revue—Hurtig & Seamons, New York, 22-27.

STUDIO PLAYERS DID WELL

CHICAGO, Ill., May 22.—The Studio Players offered Oscar Wilde's "Lady Windermere's Fan," at the Radical playhouse at No. 826 N. Clark street. The production was offered for three nights and is reported to have played to capacity attendance during the three-day running.

HASTINGS SIGNS CHRISTY

Harry Hastings signed Kenneth Christy, a blackface comedian, last week for his Columbia Circuit show next season. Christy this season was the star of the "Million Dollar Dolls," a musical comedy show.

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CHORUS TO
PRINCIPAL

SOUBRETTE

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1924
1925

RE-ENGAGED
FOR SEASON
1922-1923
WITH
JEAN BEDINI

GEORGE SNYDER AND JANE MAY

SELF
MADE
ACROBATIC
SOUBRETTE
NOW AT

BONNIE LLOYD

CHAS. H.
WALDRON'S
STOCK
CASINO,
BOSTON

SUES FOR SEPARATION

Lucille Harrison, ingenue at Minsky Brothers National Winter Garden, has started separation proceedings through her attorney Samuel Lagusker, of No. 1472 Broadway, against her husband Samuel M. Freid, a motion picture salesman.

Miss Harrison alleges that her husband abused her and refused to support her, deserting the young lady a month after her marriage.

She has asked for temporary alimony of \$50 and \$500 counsel fees. She claims that never since they have been married, has she given Freid any cause to use the abuse he has heaped upon her. She claims he said "you're a bum and a gold digger," and also she claims he choked her at various times.

Miss Harrison is signed with James E. Cooper for one of his shows on the Columbia Circuit next season.

WOODSIDE PARK OPENS

PHILADELPHIA, May 22.—Woodside Park, at this city, with its many amusement devices and scenic attractiveness, opened its season yesterday. Woodside looks forward to a prosperous season. Everything has been renovated, particularly the Old Mill, which has been made more attractive than ever. All the crafts in the lake have been repainted for the current season.

"FLAPPERS OF 1922"

AT THE OLYMPIC

CLEVER STOCK SHOW

Dave Krauss called his show at the Olympic last week, "Flappers of 1922." Matt Kolb was responsible for the book which he called "The Zig-Zag Revue," which consisted of a number of good comedy bits well blended, with numbers sprinkled here and there to polish them off. Billy Koud staged the numbers and did very nicely with them.

Krauss has a corking good cast, the male portion of it being better and much stronger than the female. His comedians are Harry Steppe and Jamie Coughlin, two very clever men. Harry O'Neal is the straight man; we would want no better. Then there was Nat Mortan, a corking good talking and singing juvenile straight and Johnny Kane, a fine all around juvenile. Kitty Warren a top notcher in the soubrette line. Vic Dayton, a pretty and shapely ingenue and Mildred Campbell, a prima donna.

Krauss has a fine working chorus, the girls are well formed and good looking, but there are too many bobbed haired ones.

The show opened with Harry O'Neal in a legit role with a recitation on burlesque, later introducing the other principals in a novel manner, each stepping through a three sheet frame. The chorus made their entrance in the same way.

Kane then sang "Hokey Pokey" with the chorus, and put it over very nicely.

Miss Dayton followed, singing "Some Sunny Day" with the girls, and she put it over.

Miss Warren dashed on next with the girls and sang a number and did so well she had to give several encores.

The "How to make love" bit was next and was given by Steppe, Coughlin, O'Neal and the Misses Warren and Dayton.

The "motion picture" bit then followed, given by Coughlin, Steppe, O'Neal, Mortan, Kane and Miss Campbell.

Jackie Wilson sang "Dixieland" with the girls and did creditably. The "bench" bit was next. Steppe, Coughlin and the Misses Dayton, Wilson Campbell and a chorus girl were in it.

Miss Warren, assisted by the chorus girls, won a number of encores with her "Down at the Old Swimming Hole" number.

Coughlin, Mortan and Miss Campbell did a comedy bit in one. Mortan then went into a number called "Spread Yo Stuff," with the girls. He sure did put it over.

The "dentist" bit was a fine comedy scene. O'Neal as the dentist and Steppe as the patient. Both worked up no end of laughs. They were assisted in the

scene by Mortan, Kane and the Misses Warren and Dayton.

Miss Campbell offered a singing specialty in one, of two numbers.

Miss Dayton was awarded a number of encores for the way she put her "Wang Wang Blues" number over with the chorus.

The "magician" bit was another good comedy scene. O'Neal, Steppe, Coughlin and several chorus girls were in it.

For a stock show this was as good as anyone would care to see. It contained more laughs than most shows we witnessed on either of the burlesque circuits the past season. It was fast, had good numbers and comedy bits that were worth while.

Sid

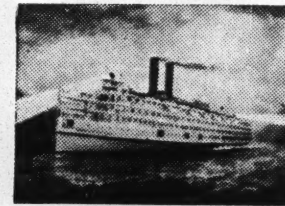
MANHEIM CIRCUIT OPENS OFFICE

CLEVELAND, O., May 15.—The S. W. Manheim Circuit of Theatres has opened offices in the National City Bank Building here with the following officers: S. W. Manheim, president; Bert H. Todd, secretary and William J. Vail, general manager. This company controls, a circuit of theatres in the Middle West and are on a lookout for more houses in cities of 50,000 population or more.

MARJORIE LAKE DIVORCED

KANSAS CITY, Mo., May 22.—Marjorie Lake, wife of Harry C. Lewis, of the team of Lewis & Lake, was granted a divorce here on May 13th.

The HUDSON RIVER NIGHT LINES



DAILY SAILINGS

From New York Pier 32 North River

(At Canal Street) 6 P. M.

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From Troy 8 P. M. From Albany 9 P. M.

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Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

SPOKANE, WASH.
Emile & Wille—Leo Greenwood Co.—Callahan & Bliss—Royal Revue—Telaak & Dean.

SEATTLE, WASH.
Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott Co.

VANCOUVER, B. C.
The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

TACOMA, WASH.
Buster Quinlan Co.—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

PORTLAND, OREGON
Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

TRAVEL
Mrs. Romyen Jansen—Walter Brower—Craig & Holtsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

SAN FRANCISCO
Mole, Jesta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Pot Pourri Dancers—Mack & Lane.

OAKLAND, CAL.
Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Errettos—Little Jim—Waldeman & Freed.

LOS ANGELES, CAL.
Farrell & Hatch—Futuristic Revue—Lady Alice's Pets—Dunley & Merrill—Miller, Klint & Co.—Moran & Wiser.

SAN DIEGO, CAL.
Tom Kelly—"Country Village"—Stanley & Jaffrey—"Breezy Buddies"—Kola Jackson Co.

LONG BEACH, CAL.
Joe Thomas Co.—La Pine & Emery—Carter & Cornish—Skipper, Kennedy & Rooney—"Petticoats."

SALT LAKE CITY, UTAH
Henry Catalano Co.—Bernie Bros. Co.—Magie Clifton Co.—Mason & Bailey—Southern Four—Four Danubies.

OGDEN, UTAH
Julia Edwards—Skelly & Heit Revue—Foley & O'Neil—Walter Hastings—C. W. Johnson—Three Ambler Bros.

DENVER, COLO.
"Cupid's Clossup"—Borsini Troupe—Melody Garden—Lient. Barry Co.—Rome & Wagner.

COLORADO SPRINGS AND PUEBLO
Four Bards—Elliz Nelson Co.—Hazel Moran—J. & J. Marlin—"Goodnight Nurse"—David Reese.

OMAHA, NEB.
Norma Telma—Klass & Brilliant—Pot Pourri—Bison City Four—Japanese Romance.

KANSAS CITY, MO.
Pasquall Bros.—Del Baito Japs—Three Senators—Jack Hallen Co.—King & Irwin.

MEMPHIS, TENN.
Zara Carmen Three—G. Saunders Three—Lillie J. Faulkner—Burns & Wilson—Different Revue.

CLEVELAND, OHIO
Emily & E. Adair—Lazar & Dale—"Current of Fun"—Langton, Smith & Day—Five Patrowars.

DETROIT
Miles—Spider's Web—Meredith & Snoozer—Oklahoma Four—Holland & Oden—Romantic Teacher—Ward & Gory.
Regent—Wyoming Three—Green & Dunbar—Aleko—Pan American Four—Al Sweet's Huzzars—Mendozas.

TORONTO, ONT.
Dunbar & Turner—Shaw's Dogs—Mabel Harper Co.—Swan & Swan—El Cota—Larry Reilly Co.

HAMILTON, ONT.
Tybelle Sisters—Hal & Francis—Chic Supreme—Tumbling Demons—V. L. Corbin—Fulton & Burt.

SCRANTON, PA.
Miles (First Half)—Smith's Animals—Craig & Cato—Bence & Baird—Lunatic Bakers—Sampsel & Leonhart—Hortman Co.

WILKESBARRE
Miles (First Half)—Hayden, Goodwin & R.—Dancing Humphreys—Al Fields—Dr. Pauline—Class, Manning & Class.

WHEELING, W. VA.
Rex—Pedrick & Devere—Zaida Santley—Johnson, Fox & Gray—Glasgow Maids—F. & T. Hayden—Ishakawa Bros.

VAUDEVILLE BILLS

(Continued from page 21)

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—The Gaudschmidts—Anna Frances—Warman & Mack—Walsh, Reed & Walsh—Van & Carrie Avery—Specht's Orchestra. (Second Half)—Rose Selden & Bro.—Walters & Gould—La Tell & Vokes—Geo. Stanley & Sister—Margaret Farrell—Specht's Orchestra.
American (First Half)—Keifer & Kewple—Walters & Gould—La Tell & Vokes—Yorke & Maybelle—Clay, Crouch & Co.—Corinne, Arbuckle & Co.—Schaeffer, Weymer & Carr—Davis & Rich—Equillo Bros. (Second Half)—Dana & Loehr—The Gaudschmidts—The Leightons—Lorraine Sisters—Rubini & Rosa—Are You Married?—Lew Hilton—Violet & Charles.

National (First Half)—Cooper & Lacey—Grace Hayes—Rucker & Winifred—Cooper & Ricardo—Toyland Frolics. (Second Half)—Purcella & Ramsay—Senna & Stevens—Bernard & Scarth—Bent & Clare—Joe Fantom's Athletics.
Orpheum (First Half)—Six Tip-Tops—Rubini & Rosa—Innocent Eve—Margaret Farrell—Lorraine Sisters. (Second Half)—De Pierre Trio—Barker & Dunn—Newport, Stirk & Parker—Marie Stoddard—Bobby Jarvis Revue.

Greeley Square (First Half)—Frank Mansfield—Ray & Helen Walzer—Clayton & Louie—Curtis, Albertson & Co.—Marie Stoddard—Joe Fantom's Athletics. (Second Half)—Harry & Kitty Sutton—Senna & Weber—Walsh, Reed & Walsh—Le Van & De Vine—Clay, Crouch & Co.
Delancey Street (First Half)—Elgin Bros.—De Pace—Senna & Weber—Orville, Stamm—King & Rose—Dancing Whirl. (Second Half)—Cliff Bailey Duo—O'Connor & Clifford—Innocent Eve—Frank Terry—John Regay & Co.

Lincoln Square (First Half)—Harry & Kitty Sutton—Bent & Clare—Bob Ferns & Co.—Friend & Downing—Indian Reveries. (Second Half)—Palermo's Canines—Marshall & Connors—Eadie & Ramsden—Chung Hwa Four—Toyland Frolics.
Victoria (First Half)—Les Silvas—Berlie Kramer—Newport, Stirk & Parker—Al Raymond—Stage Door Romance. (Second Half)—Orville, Stamm—Ray & Helen Walzer—Curtis, Albertson & Co.—Smiling Billy Mason—At the Party.

Avenue B (First Half)—Evans & Massait—Hewitt & Wheeler—One, Two, Three—Frank Terry—Yoho Japs. (Second Half)—Corinne Arbuckle—Hubert, Dyer & Co.

BROOKLYN

Fulton (First Half)—Rose Selden & Bro.—Ward & King—Stateroom 19—Chung Hwa Four—John Regay & Co. (Second Half)—Fern, Bigelow & King—Grace Hayes—Rucker & Winifred—Cooper & Ricardo—Indian Reveries.

Metropolitan (First Half)—Ruge & Rose—Bunlin Sisters—Senna & Stevens—Smiling Billy Mason—Nat Nazarro, Jr. & Co. (Second Half)—Elgin Bros.—Fein & Tennyson—Middleton & Spellmeyer—Friend & Downing—Nat Nazarro, Jr. & Co.

Gates (First Half)—Palermo's Canines—Edna, Charles & Co.—Eadie & Ramsden—Jennings & Mazier—Bobby Jarvis Revue. (Second Half)—Les Silvas—Warman & Mack—Van & Carrie Avery—Davis & Rich.

Palace (First Half)—Earl & Matthews—Alex. Hyde's Orchestra—Gordon & Gates—Hubert, Dyer & Co. (Second Half)—Yoho Japs—Hewitt & Wheeler—Fred Weber & Co.—One, Two, Three.

Warwick (First Half)—Waters & Lee—Franklyn & Hall—Laymour & Yates—Harry Meehan—A Synopated Studio. (Second Half)—Evans & Massait—Lawlor & Stern—Unger & Romain—Yosito Japs.

BOSTON

(First Half)—Hartley & Joe—Carney & Carr—Jimmy Reynolds—Kitty, Francis & Co.—Herbert & North—Arnaut Trio. (Second Half)—Foris & West—Lind & Treat—Davis & Chadwick—Al Lester & Co.—Joe Roberts—Kitty Francis & Co.

TORONTO
Wilbur & Girdle—Morton Bros.—Songs and Scenes—Jimmy Lyons—Fred La Reine & Co.

PROVIDENCE

(First Half)—Foris & West—Lind & Treat—Davis & Chadwick—Al Lester & Co.—Joe Roberts—At the Party. (Second Half)—Hartley & Joe—Carney & Carr—Jimmy Reynolds—Herbert North—Arnaut Trio.

MONTREAL

Alvin & Alvin—Harry Gilbert—Money Is Money.

WINDSOR

(First Half)—Taylor & Brown—Josephine Harmon—Hodge & Lowell. (Second Half)—Foley & Spartan—Mann & Mallory—Homer, Miles & Co.

GORDON & DELMAR

repeated the same hit as they did at the State Lake a few weeks previous. Although the act is of the higher class, this team made the audience at this house sit up and take notice. Doing only 10 minutes, they were the outstanding hit of the bill, being forced to make a getaway speech, which is unusual in this house for an act of this class type.—From Tattle Tale, week Jan. 23, at Rialto Theatre, Chicago.

LONDON

(First Half)—Foley & Spartan—Mann & Mallory—Homer, Miles & Co. (Second Half)—Taylor & Brown—Josephine Harmon—Hodge & Lowell.

BUFFALO

Kremka Bros.—Fiske & Fallon—Fox & Kelly—Maley & O'Brien—Greenwich Villagers.

BALTIMORE

Van & Emerson—Boland & Knight—Eddie Clark & Co.

WASHINGTON

Kawana Duo—Mardo & Rome—Gilbert Sisters & Armstrong—Roeber & Gould—Bits of Dance Hits.

NEWARK

Hector—Goetz & Duffy—Grey & Byron—Vardon & Perry—Dancing Shoes.

HOBOKEN

(First Half)—Marshall & Connors—Geo. Stanley & Sister—Barry & Leighton—Morton Jewell Troupe. (Second Half)—Ruge & Rose—Gertrude Morgan—Bob Ferns & Co.—Niblo & Spencer—Hyde's Orchestra.

FRANCES STARR IN NEW PLAY

BALTIMORE, May 20.—Frances Starr scored a personal triumph this week in the premiere presentation at Ford's Theatre of "Shore Leave," a new play by Hubert Osborne, which is produced by David Belasco. The play, however, while presenting some splendid character studies, has little action and is for the most part sluggish and uninteresting. The work of James Rennie in the leading male part gives an excellent representation of the sailor lover whose experiences with the little New England fishing port dressmaker, played by Miss Starr, form the plot.

There is a good deal of humor in the play, and, in fact, the humor crops out a little too much, injuring the texture of the plot. The dialogue between the various sailors on shore leave is racy and betokens close study of the denizens of New England's fishing ports.

Reginald Barlow and Mrs. Jacques Martin play perfectly the parts of two seacoast characters of the conventional type. The staging of the play is of the usual, or unusual, Belasco type, which means that it is realistic to the nth degree.

ACTOR CHARGED WITH BIGAMY

LOS ANGELES, May 22.—Rudolph Valentino, the motion picture actor, was arrested here last week, because of his alleged bigamous marriage to Miss Winifred Hudnut. Valentino pleaded not guilty before Justice Bowser and was released in \$10,000 bond, with Miss June Mathis, scenario writer, George Melford, director, and Thomas Meighan, an actor, acting as his bondsmen.

The motion picture star, in accordance with arrangements previously made, accompanied by his counsel, went to the office of the District Attorney and surrendered himself.

The charge against the actor is that he married Miss Hudnut before his interlocutory divorce decree from Jean Acker, motion picture actress, had been made absolute. This would not permit him to marry legally, the State claims, until next January.

Valentino stated that he and Miss Hudnut would remain at the end of a year and would "adhere strictly to the law," in the meantime.

Miss Hudnut is in New York City, visiting her parents.

STAR TO MAKE CHARITY TOUR

William Faversham, dramatic star, will this summer make a tour of Long Island. He will present three one act plays on his tour of society, western melodramatic and classic types, that will give him ample opportunity to display his well known versatility.

The tour will commence around the middle of June and a company of well known Broadway artists will support him.

The receipts will be given to the Professional Children's Home.

FORTY-ONE FILM RELEASES

Jesse Lasky, who last week sailed for Europe, announced before sailing the titles, stars, directors, casts and release dates of forty-one Paramount pictures to be released in the first six months of next season.

The release schedule is as follows:

Wallace Reid in "The Dictator," supported by Lila Lee, and Marion Davies in "The Young Diana"; Thomas Meighan, in "If You Believe It, It's So"; Betty Compson, in "The Bonded Woman"; May McAvoy, in "The Top of New York"; Gloria Swanson, in "Her Gilded Cage"; "Nice People," with Wallace Reid, Bebe Daniels and Conrad Nagel; Rodolph Valentino, in "Blood and Sand"; "The Valley of Silent Men," with Alma Rubens; "The Siren Call," with Dorothy Dalton, David Powell and Mitchell Lewis; Jack Holt, in "While Satan Sleeps"; Cecil B. De Mille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson.

"The Mysteries of India," a Ufa production, and "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Adolphe Menjou; "The Old Homestead," with Theodore Roberts, T. Roy Barnes, George Fawcett and Fritz Ridgeway, and "The Face in the Fog," by Jack Boyle; "Burning Sands," with Wanda Hawley and Milton Sills, and "The Ghost Breaker," with Wallace Reid and Lila Lee; "The Cowboy and the Lady," with Mary Miles Minter and Tom Moore; "To Have and To Hold," with Betty Compson and Bert Lytell.

Thomas Meighan in "The Man Who Saw To-morrow," and "On the High Seas," with Dorothy Dalton and Jack Holt; Rudolph Valentino in "The Young Rajah," Alice Brady in "Anna Ascends," from the play by Harry Chapman Ford, and "Clarance," with Wallace Reid, Agnes Ayres and May McAvoy; Gloria Swanson in "The Impossible Mrs. Bellevue," and "Enemies of Women."

"Ebb Tide," with Lila Lee and James Kirkwood, Raymond Hatton and George Fawcett; "The Pride of Palomar," from the story by Peter B. Kyne, and Elise Ferguson in "Outcast"; "Singed Wings," a Penrhyn Stanlaw production, with Bebe Daniels; Thomas Meighan in "Back Home and Broke," by George Ade, and Agnes Ayres in "A Daughter of Luxury."

"Kick In," with Betty Compson and Bert Lytell; Wallace Reid in "Thirty Days," and Marion Davies in "Little Old New York"; Rudolph Valentino in "The Spanish Cavalier," Jack Holt in "Making a Man," Alice Brady in "Missing Millions," by Jack Boyle, and "Notoriety," with Bebe Daniels.

MEREDITH BACK IN CHICAGO

CHICAGO, Ill., May 22.—E. E. Meredith, former Chicago newspaperman who has been representing the U. S. Government in the recent mine troubles in West Virginia, has returned to Chicago and contemplates reentering the business in this city.

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STUDENT WINS PLAY PRIZE

SYRACUSE, May 22.—"Madonna of the Lake," a play written by Morris Gnesin, a student at Syracuse University, was awarded first prize last week in the play writing contest conducted by the Syracuse Drama League. Three other plays also won prizes. Sixty writers from all over the country submitted their creations in the contest. Mrs. Catherine Scott Sykes, president of the Drama League, announced that the prize-winning plays will be produced by the League at the Little Theatre

beginning the first week in June. Other plays which won prizes were: "Malthusiasm," by Rudolph W. Chamberlain, of this city; "George's Women," by Jennie A. Mallette, a Binghamton newspaper writer, and "An Offering of Brahma," by Samuel P. Wilson of Boston.

"DEAR ME" FOR LONDON

Hale Hamilton and Grace LaRue will sail for London in a few weeks to appear in their comedy, "Dear Me," before the London audiences.

NOVEL SUPERVISION PLAN

A new arrangement for the supervision of the Pantages' headquarters in New York, and for the Coast, with headquarters in Seattle, has been made and will go into effect beginning July 1. Ed J. Fisher, who has been in charge of the New York headquarters since Walter Keefe left, will alternate with Ed Milne, who is in charge of the Pantages' Coast activities in Chicago, every six months.

By this arrangement, Fisher will leave for Seattle on July 1, while Milne will leave for New York at that time. Then for six months Fisher will be in charge of the Pantages' Coast activities, while Milne will direct the Eastern affairs of the circuit for that time. At the end of six months, both will travel back to New York and Seattle, etc.

This system will give both Fisher and Milne an opportunity to keep in touch with the doings of the circuit over the entire country.

PUBLIC CLOWN NIGHT ON JUNE 11

A public "clown night" will be given for the benefit of the N. V. A. Post of the American Legion on June 11. It will probably be held at B. F. Keith's Colonial Theatre, as that is the nearest house in the theatrical district which is closed. It was originally intended to hold it on June 4 at the Broadway Theatre, but this was found to be inconvenient.

Each "chief clown" who has run a "clown night" at the National Vaudeville Artists' Club-house during the past season, who is in New York at the time, will put on an act at the benefit performance. Standard acts will also appear between "clown" bits.

MITTENTHAL RELEASES THREE

Joe Mittenenthal, Inc., has taken over three new numbers which will be released shortly. "Three Little Words" was taken over from the writers, James Branch and Porter Brown of St. Louis; "The French Trot," an instrumental number from Milton Davis of Washington, D. C., and "Sweet Angeline," a new syncopated novelty from Creamer and Layton. In the meantime, however, "Sunshine Alley" by Eugene West, will continue to be the number one song.

Mort H. Beck left last week for an extended sales trip through Canada and other points north with the Mittenenthal line of music.

GUS KAHN IN CHICAGO

Gus Kahn and Walter Donaldson of the Jerome H. Remick & Co. staff left New York for Chicago last week, where they may collaborate on some new songs.

Max Hitrig, Newark representative for Remick, is now connected in the professional department of the New York branch, where he will remain indefinitely.

COSMO HAMILTON SAILS

Cosmo Hamilton, author and playwright sailed for London, on Tuesday of this week.

His two plays "Danger" and "The Silver Fox" seen in the United States this year, are to be presented in London next season.

"KATE" CLOSES SATURDAY

"The Advertising of Kate," which is playing at the Ritz Theatre, will close on Saturday night. Business with the show has fallen off greatly within the last two weeks.

ENGLISH FILMS IMPROVE

LONDON, Eng., May 22.—A decided improvement in Great Britain's film industry is claimed by the cinema producers here. Ninety-six per cent of the films shown in the United Kingdom four years ago, were of American manufacture. Now the figure has dropped to approximately seventy-five per cent, and the British producers are confident that home-made films will come into their own with the general revival of British industries.

While film making in England still is in its industrial infancy, compared to America's great moving picture industry, investments in the work are increasing. It is estimated that £5,000,000 is invested in the cinema industry, with between £2,000,000 and £3,000,000 in production. Progress has been slow but sure in British scenario writing, according to the head of one English producing firm, and good British films now attract as large audiences as do good American films. The happiest sign that the British producer notes is that where merits of American and British films are equal the British public prefers British films.

British films are making slow but steady progress in British dominions and colonies, but producers here believe there is a well organized boycott of British films in the United States. Films which British producers consider to be of outstanding merit have repeatedly failed to impress American buyers.

British educational authorities generally stand aloof from the movie film. Zealous advocates of the film as an educational medium find it extremely difficult to obtain necessary financial support.

England's climate from November to February, however, remains the greatest obstacle to exterior picture work. Studio work often is affected by fog.

GOLD SEAL SERIES OUT

Richmond-Robbins, Inc., have created a new department and intend publishing standard selections on a large scale. The selections are called the "Gold Seal Series" and are printed on heavy white stock with a black and white title page, with a gold seal imprinted, and retails for thirty cents.

Most of the standard numbers published by the firm are by composers who have already been successful in writing popular numbers and is a new style of composition for them, but their previous experience of writing in fox-trot tempo is expected to give their classical attempts a breezy, fresh style.

Three of the standard edition songs now ready are: "I Hear Thy Voice in Every Song," by Louis Silvers; "In the Twilight Hour," by Irving Bibb, and "Rose o' Mine," by Julian Fuhs, who manages the Russian Balalaika Orchestra, which he brought to America.

The firm is also publishing collections of descriptive copyrighted piano selections most of which were popular a decade or more back, such as "Georgia Camp Meeting," "Red Wing," etc. They are in book form and entitled "Musical Moments," retailing from 35 to 50 cents.

CIRCUS WAR IN CANADA

MONTREAL, May 23.—The Ringling Brothers and Barnum & Bailey advance crew are in this city and have been here since last Monday. The circus will not reach here until July 3 and 4.

The Hagenbeck-Wallace advance car is expected today. This show plays here on June 5 and 6. With both cars here a merry war is anticipated.

AL. HERMAN

"THE BLACK LAUGH"

"THE ASSASSIN OF GRIEF AND REMORSE"

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At B. F. Keith's Palace This Week

Sail June 3, for Europe, Opening at Finsbury Park, June 19. Return in September to play Keith and Orpheum Time. Mother Herman and Mrs. Al. Herman will accompany him on the trip. Dir. ROSE and CURTIS.

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MYSTERY IN THEATRE BUILDING

The dozen or more music publishers, the scores of vaudeville agents, the act writers and the dancers and teachers that occupy the Broadway Central Building at Broadway and 51st street would all be homeless and out-of-office, so to speak if someone's plans had not mis-carried. The Ming Toy Bootery occupies one of the stores in the building and late Saturday night someone literally soaked the place with gasoline. The floor, the shelves, the empty shoe boxes were soaked with the stuff and someone evidently was ready to touch it off when keen-nosed John Ryan night watchman of the building smelled the fumes and called the police who were amazed at the discovery.

Abe Attell, former pugilist, is one of the owners of the Ming Toy shop and he and his partner, E. M. Tausend declared that they know nothing about it.

Fire Marshall Thomas Brophy is conducting an inquiry about the mystery. Attell told the fire marshal that the people who tried to involve him in the world series baseball scandal were responsible, and that an investigation made by him disclosed that a rope ladder and cotton gloves had been used by those who entered his store and placed the gasoline.

Attell appeared at the fire marshal's office accompanied by Tausend and Joseph Shalleck, his attorneys. They brought with them the books and insurance policies of the shop, which were inspected by Marshall Brophy and held for a more thorough examination. Attorney Shalleck explained that Attell carried \$18,000 fire insurance and \$2,000 burglary insurance. Expert accountants will go over the books to determine whether the business was paying.

Marshall Brophy declined to make any statement other than to say that the investigation will be continued. Attell, however, said that he has been aware for some time that the crowd that tried to involve him in the baseball scandal and made efforts to have him extradited to Chicago have been trying to "put something over on him." He said that these same people were also responsible for his arrest as a ticket speculator.

"The plant was obvious," he said. "They left the oil cans and they saw to it that the leaking cans would be discovered before the fire started. They are bent on ruining me. I might have gone to the Hall of Fame if it wasn't for the baseball scandal. Instead I went into business and tried to live it down. I haven't been to

the races or a ball game in more than a year, and I don't go around the cabarets. But these people are still trying to ruin me."

Attell added that he could have sold his bootery to I. Fastenberg four weeks ago at a profit of \$13,000, but that he declined to sell because business was so good.

ORCHESTRAS IN VAUDEVILLE

The orchestra, for years limited to work in the orchestra pit of the theatre, the dance hall and the concert platform, has found a new field, and that is on the vaudeville stage. During the past season, at least a half dozen of the orchestras who previously had worked exclusively in dance places, made their vaudeville appearances and to the surprise of everyone, scored the hit of the entire bill.

The experience of the Paul Whiteman Orchestra in vaudeville at the Palace Theatre will long be remembered.

Whiteman went in for a week, and remained five. Not only did his orchestra score a hit of great proportions, but proved to be a great drawing card as well. At his reengagement at this theatre recently he duplicated his former success. Paul Specht, who recently appeared at the State Theatre, also scored a hit and has been reengaged.

Mal. Hallett appeared in vaudeville recently and he and his orchestra also were enthusiastically received. Other orchestras are preparing to play in the two-a-day houses and will doubtless be welcome.

GREEN ROOM ELECTION

The result of annual election of officers of the Green Room Club for the year 1922, held at the clubhouse, 139 West Forty-seventh street, Sunday afternoon, was announced yesterday. After a spirited election, the following were elevated to these posts: Prompter, Frank Gillmore; Call Boy, Hal. Crane; Copist, George D. Proctor, and Angel, J. Frank Stephens.

For the next year the Board of Trustees will consist of Herbert Corthell, Sam H. Harris, Hon. Julius Kahn, E. K. Lincoln and Georgie Majeroni.

A new Board of Supers was also chosen. They were Leslie Austen, Fred Burt, David Burton, Bigelow Cooper, Ralph Deimore, Stanley Ford, Dr. George Lewis, Rollo Lloyd, Harmon MacGregor, James O'Neill, Eugene Powers, Harry Reichenbach, Ralph Stuart, Henry Travers, and George Trimble.

That the election was regular and held in due form was certified to by the Board of Elections and signed by Phil Bishop, its chairman.

COHAN IN NEW OFFICES

George M. Cohan is moving today (Wednesday) to new offices in the Fitzgerald Building. The Cohan offices are on the fifth floor and with George in Boston, Eddie Dunn is in charge of the moving.

ABOUT YOU! AND YOU!!

Oliver Morosco has arrived in New York where he will spend a few weeks.

Lionel B. Samuels, manager of the Alcazar Theatre, San Francisco, is in New York engaging people for the Alcazar Stock Co.

Yvette will sail for Europe tomorrow. She will play four weeks in London and four weeks in Paris, and will return to New York during August.

Pearl and Bard, who recently closed a tour of Shubert Vaudeville with "The Whirl of New York," are headlining the bill at Fox's Audubon the last half of this week.

Paul Dullzell, assistant executive secretary of Equity, is in Cincinnati attending the national convention of the International Alliance of Stage Employees as the representative of the A. E. A. He left on Saturday.

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FEW BANDS TOURING

The number of traveling bands on tour this season has narrowed down to less than five well known names, and from every indication will soon be a thing of the past for all but one or two big organizations.

Musicians playing in bands on tour must be paid a minimum salary of \$60 per week and their expenses, is the decree of the musicians union, and large resorts requiring the services of a band find that they can save about forty per cent in salaries by organizing, or hiring a local set of musicians whose pay averages forty or forty-five dollars a week.

Such managements, as of up-state fairs who formerly took a band on tour, are now seeking the service of local talent in order to save money, and other outdoor attractions are doing the same.

Some bandmasters are getting around the union price of \$60 a week per man by taking with them but three or four musicians as a nucleus around which they form a band when they reach the place at which they are to play by hiring musicians from nearby towns.

At one time a score or more of well known leaders were on tour with their bands, while in the East at present there are three bandmasters or leaders, who can be said to be well known, are on tour.

PHILHARMONIC CONDUCTOR SAILS

Willem Mengelberg, guest conductor of the Philharmonic Orchestra, sailed for Holland yesterday on the *Ryndam*. He will return to the Philharmonic next season to conduct the orchestra in the second part of the season.

Present plans for next season's Philharmonic concerts include fifty concerts at Carnegie Hall, twelve at the Metropolitan Opera House and six at the Brooklyn Academy of Music, as in the past season. Concerts will be given in the early part of the season in Worcester, Northampton, Holyoke and Springfield, Mass., New Haven and New London, Conn., and Providence, R. I. Detailed announcements of educational concerts in Greater New York during the season will be given out later by the Philharmonic Society. Several of the performances in the tour of the New England cities are in co-operation with educational institutions, the orchestra playing under the auspices of Smith, Yale and Connecticut colleges in Northampton, New Haven and New London, while the Holyoke audience will be composed largely of the students of Mount Holyoke Seminary.

ORCHESTRA RENEWS CONTRACT

MILWAUKEE, Wis., May 22.—The "Original New Orleans Six" orchestra, which has been playing at the Chateau Dance Studio for the last two years, has renewed its contract. The personnel of the combination is as follows: Piano, Hy Coleman; banjo and violin, James Palise; saxophone and clarinet, Stanley Jacobsen, trumpet, Philip Chicamoro; trombone, Tom Moore; drums, S. Petersen.

FRANKLYN CLOSING

The Joseph B. Franklyn orchestra playing at the Rockwell Terrace under the leadership of Gus Lazaro, formerly banjoist for Ray Miller, closes at the Terrace on Decoration Day. A farewell dinner will be held there on May 24th. This is the usual date for the resort's season to close.

ORCHESTRA NEWS

WHITEMAN IN ATLANTIC CITY

Paul Whiteman, Inc., supplied the music and entertainment last week at the Annual Convention and Exposition of the National Electric Light Association, which was held at Young's Pier, Atlantic City.

The musical end of the program was one of the best ever heard in the City and included a twenty-piece band led by Paul Whiteman, the All Star Trio, Whiteman's Piano Quartette, composed of Zee Confrey, Victor Arden, Phil Ohman and Al Mitchell, and the Whiteman Saxophone Sextette with Colletta Ryan, prima donna.

Other entertainment included a troupe of Hawaiian singers and musicians, a ten-piece Russian Balalaika orchestra, a team of Russian dancers, Wanders and Young, dancers. The Cansinos and Ted and Catherine Andrews, dancers.

At the same time that the three-day convention was being held in Atlantic City, the Whiteman company also supplied the music and entertainment at the Shoe Show held in the Commodore Hotel, N. Y. C. A fifteen-piece Whiteman orchestra supplied the music there.

SOUSA GOT BIG MONEY

Depression, seriously deflated business and industrial conditions, unemployment and the attendant evils mean nothing to John Philip Sousa, the famous bandmaster, according to his manager, Harry Askin. Business may be bad for everybody else in the amusement world, but Sousa goes on forever, playing to big money everywhere. According to Askin, lowest gross receipts of Sousa's tour this past season were \$2,500, and the highest were \$18,000, received in Los Angeles, Havana and Montreal.

LEADER'S WIFE INJURED

CHICAGO, Ill., May 22.—Mrs. Morgan L. Eastman, wife of the local orchestra leader, was fatally injured when she was struck by a truck Friday afternoon at Leland avenue and Sheridan road. She was immediately removed to a local hospital where little hope is held for her recovery. The truck driver was arrested and is being held awaiting the outcome of his victim's condition. Mr. Eastman is the director of the Edison Symphony Orchestra. He was conducting a radio concert when notified of the accident. He immediately rushed to his wife's bedside.

HALLETT FOR VAUDEVILLE

Mal Hallett and his orchestra at Roseland are considering a vaudeville offer for the month of June. Hallett has a long-term contract with Roseland, but as June is the dull month in the dancing places he believes he can get a release during this month.

AL FREEDMAN RETURNS

Al Freedman and his band returned to Montreal where they will open May 24th, at the new place built by the management of Ciro's which burned down recently and where the Freedman band had been playing for some time.

REESE GOES TO CALIFORNIA

Floyd S. Reese, formerly with Clyde Doer at the Club Royal, has left for Venice, California, where he will lead an orchestra at the Ship Cafe.

NEW LEADER COMING

New to this country among the foreign orchestra conductors next season will be Bruno Walter, who as "guest" has been invited to preside at concerts of the New York and Detroit Symphonies and the Minneapolis Orchestra. He is noted as a conductor of Wagner. He is a graduate of the Berlin Conservatory and has occupied the post of Kapellmeister in Berlin, Hamburg, Cologne, Breslau and Riga. Following a period as conductor at the Vienna Opera, he became head of the opera and Concertverein Orchestra in Munich.

SCOTT OPENS IN NEW CAFE

Wayne Scott and his Broadway Syncopators will open at the new Cafe La Vie at No. 202 West 48th street tonight (Wednesday), May 24. The Scott orchestra gained prominence as being Buffalo's first radio concert orchestra playing in connection with the concerts of the Buffalo Courier.

The members of the orchestra are Wayne Scott, leader; A. C. Love, pianist; Harry Levine, saxophone; Benjamin Gibe, cornet; Ralph Esposito, banjo, and John Mills, drums.

NAT KAMERN AT FORDHAM

Nat Kamern, who for the past seven years has been director of the orchestra at Keith's Royal Theatre, in the Bronx, left that house on Sunday to take charge of the orchestra at Keith's Fordham Theatre, this week. Kamern, who became quite popular at the Royal Theatre during his lengthy stay there, is working with his old boss at the Fordham Theatre, Chris Eagen, who was manager of the Royal about five years ago.

MILLER AT BLOSSOM HEATH

Ray Miller and his Black and White Melody Boys closed Tuesday at the Club Maurice and open Wednesday of this week at the Blossom Heath Inn for the Summer. Chas. Strickland and his Harmony Boys who have been playing at the Inn will open this week in the Paradise Room at Reisenweber's.

TWINs FOR XYLOPHONIST

LOUISVILLE, Ky., May 22.—Billy Tice, the xylophone and chime soloist with Al Sanders orchestra now playing at the Seelbach Hotel, here, is the father of twin girls, who arrived last week.

The orchestra will not go to New York this Summer as originally planned, but will open in Chicago about July 1st.

VINAL BACK IN NEW YORK

Ed. Vinal, for many seasons leader of a burlesque show, and who during the past season has been leading the orchestra at the Miles Theatre, Scranton, has severed his connections there and is back in New York.

FISHER AT THE ORPHEUM

SAN FRANCISCO, May 22.—Max Fisher and his orchestra, at present playing at the Fairmount Hotel, opened last week at the headline act at the Orpheum Theatre here. Fisher and his band of ten plan a trip east.

ORCHESTRA FILES BIG SUIT

Colonel William Boyce Thompson is the defendant in an action which was started in the Supreme Court, last week, for \$37,500 by the Russian Symphony Orchestra, for which organization it is alleged he acted as guarantor during the concert season of 1918 to 1919.

During this time Colonel Thompson was president of the Russian Symphony Orchestra, Boris Bakhmeteff, Russian Ambassador at Washington, was honorary president, Percy Rockefeller vice-president and Miss Margaret Wilson, daughter of Woodrow Wilson, chairman of the ladies' committee. Modest Altchuler was conducting the concerts.

Colonel Thompson, it is alleged, requested that the orchestra give twenty concerts, guaranteeing that \$60,000 would be forthcoming as needed and that fifty artists were engaged for the orchestra and concerts given in various cities.

Louis G. Bernstein, counsel for the orchestra, stated that of the promised \$60,000 only \$22,500 was paid.

TRIANGLE HAS GOOD ONE

The Triangle Music Publishing Company's waltz song, "Hawaiian Nightingale," by Vaughn De Leath and Ann Hampton, is proving to be one of the best commercial songs ever published by that firm. In addition to the sheet music sales, which are big, the number has been recorded two ways by the Brunswick Company, and ten other mechanical companies who have recorded it are following suit and making both vocal and instrumental releases.

ALEX HYDE ON LOEW CIRCUIT

Alex Hyde and his "Symphonic Enchanters," will open on a tour of the Loew Circuit at the Avenue B. Theatre, on Thursday. Hyde was personal musical director of Hetty King, when she toured the Shubert Vaudeville Circuit during the past season, after which he directed the Sunday concerts at the Jolson Theatre.

SPECHT BACK AT THE STATE

Paul Specht and his orchestra, that scored a hit of big proportions at the State Theatre recently, has been re-engaged for the house and will be heard there next week.

AL JOCKER AT OPENING

Al Jocker and his orchestra played Monday afternoon at the opening of the M. Rosenthal & Son jewelry store at No. 1637 Broadway.

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Chas. Borelli at the Piano

This Week—May 22 Keith's Phila.

May 29 Baltimore

June 5 Far Rockaway

June 12 Royal

BETTER SCENARIOS WANTED

The Rev. Dr. Henry R. Rose, Newark minister, preached on Sunday night at his church with motion pictures as a portion of his sermon.

He said that it would be a calamity if pictures died out and made a plea for better scenarios.

"Better pictures can only come by paying for better scenarios," he said. "The man or woman behind the scenario, that is, the evolved, should know the art of logical development of a theme and especially the art of climax. Too many of them are veritable tyros in these matters. Consequently, their pictures bore us or disgust us. They are too amateurish for this country, where millions have had college or high school training.

"It is also within the province of the producer of a play to feel beforehand what will surely offend people. Nothing is more intimate than a motion picture, because the room is dark and every other idea is excluded. It is just as though the producer were there on the scene talking to us eye to eye. But how many of them forget this and use profanity and vulgarisms that do not help the picture at all, but hurt it and the whole motion picture industry.

"Either motion pictures are doomed or they are going to be saved. It would be a calamity if they were to die out. The nation needs them. They are wonderful amusement and inspiration when properly done. They will be doomed if the men in the business keep on offending the American women and ignoring her protests against filthy men and loose women as screen stars. They will be saved if, as Mr. Will Hays proposes to do, none but men and women of good character are given the outstanding parts and none but clean pictures are allowed."

OPERA HOUSE FOR CHICAGO

CHICAGO, Ill., May 22.—Plans got underway here this week in an effort to secure funds for the erection of an opera house, in which only operas in English will be played.

Five Thousand \$1 pledges were secured Saturday in the first few hours of the campaign, which was opened at the Hotel Congress by The Opera In Our Own Language Foundation. Mrs. Louis E. Yager is treasurer of the organization.

The organization has opened its permanent headquarters in the Congress Hotel in preparation for its nation-wide "One Million Dollar one-dollar" drive. The plans are to raise a million dollars from a million American women. No one will be permitted to donate more than \$1.

The officers of the organization are Mrs. Archibald Freer, Mrs. Edith Rockefeller McCormick, Mrs. Albert J. Ochsner and Mrs. Louis E. Yager.

BLAMES EVELYN NESBIT

Mrs. Evelyn Schneider of Brooklyn, alleges that her husband, a chauffeur, was acquainted with Evelyn Nesbit, former vaudeville actress and wife of Harry Thaw, and that this acquaintance had made her life unhappy.

She applied to Supreme Court Justice Fawcett for \$25 a week alimony and \$300 counsel fees pending trial of her separation suit against Harry Schneider, a chauffeur.

Mrs. Schneider alleges that her husband has for a long time been friendly with Mrs. Nesbit, whose apartment is on 53d street, west of Broadway, Manhattan, opposite the corner where he parks his car.

She further alleges that her husband earns about \$100 a week. Mrs. Nesbit is now at Atlantic City, where she is dancing in a cabaret.

"MADELINE" ACTRESS IN COURT

Imra Schreiber, 27, of No. 151 Riverside Drive, received a suspended sentence in the West Side Court where he appeared on a charge of disorderly conduct, on the complaint of Miss Jeanne Robertson, a young Australian actress, who played the part of "Bella" in the Cohan play that closed last week at the Gaiety Theatre.

Miss Robertson told the court that Schreiber, who is a jeweler, and jealous, entered her apartment and beat her, after she had told him that she wanted nothing more to do with him. Capt. B. P. Hoey, U. S. A., came to her rescue and held the jeweler in a hammerlock hold until the police arrived. This occurred on the morning of May 10th, at 105 West Seventy-sixth street, where the actress lives.

Previous to the fight between the jeweler and army captain, Miss Robertson in company with Captain Hoey, Schreiber, Miss Una Holmes and Robert Norman, according to Miss Robertson, had made the rounds of the cabarets and restaurants in a taxicab. At the door of Miss Robertson's apartment all but Norman and Schreiber entered. The latter called up from the switchboard, said Miss Robertson, and said that he was going to kill himself. Instead he entered the apartment from an entrance known to him, and was engaged in the indoor sport of beating the weaker sex when Captain Hoey came to the rescue.

STARLIGHT POOL OPENS MAY 27

The swimming pool in Starlight Amusement Park, said to be the largest outdoor pool in New York City, will be opened for the season on May 27. A number of aquatic events are being arranged for the opening day under the direction of the pool manager, Victor Brown.

Two new attractions have been added to the park, being "Poses Plastique" in the Palace, and the "De Milo Models" in the hall adjoining the bathing pool.

"DRUMS" FOR THE GAIETY

Alfred E. Aarons will present "The Drums of Jeopardy" at the Gaiety Theatre, on May 29th. The play is a dramatization of Harold MacGrath's story which originally ran in serial form in *The Saturday Evening Post*. The adaptation was done by Howard Herrick in collaboration with the author of the book.

Ira Hards is directing the rehearsals of the play, the cast of which will include William Courtleigh, Marion Coakley, Paul Everton, Reginald Barlow, C. Henry Gordon and Bernard Reinold.

LEONIA IN "SCARLET"

Leonie Woodworth is now playing the feature role in "Scarlet," the act in which Laurel Lee opened this season with three boys. The title of the act has been changed to "A Stage Door Romance." Miss Lee, who wrote the act, is now doing a single, pending her entrance into a production which is scheduled for next season. Frank McNellis, Harry Murray and Eddie Russell are the boys in the act, McNellis acting as its manager.

STOCK AT ALTOONA

ALTOONA, Pa., May 22.—Stock at the Lakemont Park Theatre, Altoona will commence on June 5th and will continue for a period of twelve weeks.

J. M. Shuck is manager and has engaged Jane Lowe, who will be starred in the company. This will be Miss Lowe's first stock appearance in some time, her last stock engagement having been in Schenectady.

NEWARK RIALTO RE-OPENS

NEWARK, N. J., May 22.—The Rialto Theatre here, owned by the Shuberts, whose vaudeville played here, re-opened on Saturday under the management of R. Fabian, with pictures. Fabian is the lessee of the Branford here, a picture house, and is also the New Jersey franchise holder for First National pictures. The Rialto Theatre was turned back to the Shuberts last week when a court order forbidding them from interfering with Herman Jans, who had taken possession two weeks before on the grounds of a verbal lease, was revoked. Jans operated the house with a picture policy for two weeks, employing a squadron of private detectives to keep the Shubert agents away. Lee Shubert denied that any verbal lease existed with Jans and leased the house to Fabian.

ATTACKING SUNDAY SHOWS

DES MOINES, Iowa, May 22.—The annual report of the committee on Sabbath Observance, submitted to the 134th General Assembly of the Presbyterian Church in the United States of America, contained a vigorous attack on all Sunday amusements, which included Sunday golf, movies, baseball, window displays, airplane flights, and other violations of the strict observance of the Sabbath.

The next clean-up campaign is scheduled for Lord's Alliance Day and particular attention will be paid by the Presbyterian Committee, to the Pacific Coast, where they will endeavor to close all dispensable Sunday enterprise, according to the report of Doctor Henry L. Bowlby. He also declared in his report that urgent calls for Sunday work have been received from Havana, South America and the Philippines.

FINE STOCK CO. IN WHEELING

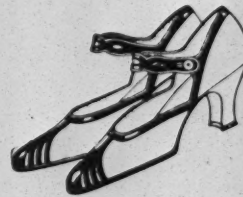
WHEELING, W. Va., May 22.—"The Great Divide," at the Court last week, presented by Charlotte Wynters and her stock company, scored a decided success here. It seems as though each week's presentation of this company grows better.

Miss Wynters demonstrated her powers more than ever as a dramatic actress and the heights to which she rose in the struggle between her love and her ideals were amazing. Her supporting cast was excellent.

CO-OPTIMISTS TO TOUR

LONDON, May 22.—The Co-Optimists, who are now successfully presenting their third program at the Palace Theatre here have completed arrangements for a tour of the provinces in autumn. They will open in Cardiff on July 31, and after playing as far north as Glasgow, will close at Brighton on September 25.

They will return to London on the completion of their tour, and will be seen again at the Palace, or at a West-End theatre.

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DEATHS

WILLIAM V. JENNINGS, show-owner and manager died of heart failure on Sunday afternoon at his home, No. 550 W. 180th Street, New York. He was fifty-nine years of age and is survived by a widow, brother and three sisters. His remains were shipped to his former home, Monday night, at Sumpter, S. C., for burial in the family plot.

Jennings had been in the show business for nearly thirty years, most of this time spent in burlesque. He was associated with George Peek in the ownership of the "Jazz Babies" on the American Burlesque Circuit, the past three seasons. He was also general manager for that circuit for several years. Before that he managed shows for James E. Cooper for ten years. Previous to that he managed shows and houses on the Empire Circuit. He was a member of the Elks, Jersey City Lodge, the Burlesque Club and T. M. A.

ANNA SPEARS, known in private life as Mrs. Daniel Leahy, died at O'Brien's Sanatorium, No. 156 W. 74th Street, New York, Saturday, May 20th, of pneumonia. Miss Spears was 38 years of age. She had been ill for five weeks. She was well known in burlesque, having played with the various shows for a number of years. Funeral arrangements were taken care of by the Reilly Undertaking Establishment, who shipped the remains to Albany, N. Y., for burial.

JOHN D'ALMA died May 16th at his home in Chicago. He was formerly well known in connection with various circuses and for a number of years was proprietor of the D'Alma Dog and Pony Circus, with headquarters at Corona, L. I., N. Y. At the time of his death he was the superintendent of the Haymarket Theatre Building, Chicago. He was sixty-six years of age.

IN MEMORY OF MY FRIEND
AND MANAGER
WILLIAM V. JENNINGS
WHO LEFT US MAY 21
FRANK "Rags" MURPHY

GIDEON BURTON, a vaudeville actor, died at the home of his parents, at Woodbridge, Ontario, last Saturday. He was a member of the National Vaudeville Artists.

SIDNEY AINSWORTH, an actor, died last Sunday, at the home of his mother at Madison, Wis., after an illness which lasted several months. Ainsworth appeared with Maude Adams in "The Little Minister," and later played with Robert Edeson and John Barrymore. In 1909 he entered motion pictures.

HARRY H. WILLIAMS, noted songwriter, and more recently known as a motion picture director, died last week at the home of his mother in Oakland, Cal. He had been in ill health and had been suffering from tuberculosis for some time.

Mr. Williams was born in St. Paul and was graduated from the University of Minnesota with an excellent record as an athlete and scholar. He became an attorney, tried to practice law for two years, but found it easier to write verse and his first song is believed to be "Navajo." This was followed by "Back, Back to Baltimore" and a score of others. He and Egbert Van Alstyne formed the famous team of Williams and Van Alstyne. "In the Shade of the Old Apple Tree" was one of the most popular of their efforts. Mr. Williams also wrote the lyric to "I'm afraid to Go Home in the Dark." "Cheyenne," the latter with Van Alstyne when they were called "The Western Writers." Mr. Williams enjoyed the distinction of being one of the most clever word writers of his day.

He was a member of the Brooklyn Lodge of Elks and very popular on Broadway, where he had a great many friends.

JOHN J. KENNY, songwriter, died at his home in Hoboken, N. J., last week. He was 23 years old, and at the time of his death was editor of a magazine entitled "Entertainment."

In collaboration with Jimmy Durante he wrote "One of Your Smiles," which became popular, and other songs. He is survived by his mother, Mrs. Patrick Kenny, and two brothers, Michael and William. He was buried from Our Lady of Grace R. C. Church in Hoboken last Monday.

MRS. ROBERT GRAU, widow of the theatrical manager and opera impresario, died last Thursday night in the Hotel Osborne, New Rochelle, after an attack of heart disease. She was 55 years old. Her husband, who died in

1916, was a brother of Maurice Grau, once Manager of the Metropolitan Opera Company. He died in Paris in 1907.

Mrs. Grau went to New Rochelle a month before her death. She and her husband lived there at one time. Robert Grau managed the farewell tour of Adeline Patti.

EMIL NITRAY, dramatists, died in his home at Milford, Connecticut, on May 19th. He was born in that city forty years ago and at one time was importer of books. For the last few years he had lived in Milford and was in the real estate business.

Mr. Nitray made the stage version of "The Typhoon," in which Walker Whiteside appeared at the Fulton Theatre, and that of "He Comes Up Smiling," which A. H. Woods produced at the Liberty Theatre, with Douglas Fairbanks in the leading role, before going into motion pictures. Also stage version of the last play in which Clifton Crawford appeared, "Our Lady Friends."

CHARLES REINHARDT, president of the Broadway Theatre Company and the Gates Theatre Company, both of Brooklyn, died last Sunday at his residence, 756 Flushing Avenue in that borough.

Mr. Reinhardt, also a prominent lawyer, was born in Brooklyn sixty-three years ago. He graduated from the public schools and from the New York University Law School. He practiced law for about forty years and was associated with Marcus Loew in the operation of several theatres. He was a member of the Kings County Bar Association. Surviving are his widow, Mrs. Rose Reinhardt, and a brother, Louis Reinhardt.

WILLIAM A. BRADY, old time vaudeville actor, died last week of natural causes at the Hotel Arthur, No. 252 West Thirty-eighth Street, where he had been living.

Mr. Brady was sixty-one years old, and one of the old timers of the vaudeville stage. His home is said to be at Medford, Mass. About six months ago he was forced to retire from the stage due to an illness he contracted while serving in the army during the Spanish-American War.

RALPH J. HERBERT, for ten years stage director with the Shuberts, died last Friday of heart disease at his home in New Rochelle, N. Y.

He was born in Cincinnati thirty-seven years ago, son of Julius Rothschild. When he went on the stage thirteen years ago in a company managed by A. H. Woods, he changed his name to Herbert. In 1910 he married Marian Hutchins, an actress, who survives him. He also leaves a sister, Mrs. Henry Davis of New Rochelle.

ALBERT BROWN, actor, died at his hotel in San Francisco on May 18th. He was a member of the Leo Dietrichstein company, playing in that city. Mr. Brown's home was in Mount Vernon, N. Y., and he is survived by his widow.

HENRY WEAVER, prominent actor, died at his home at Sea Bright, N. J., on May 9th.

Mr. Weaver was born in Pittsburgh, June 21, 1858. He made his first appearance on the stage in a small part with George Rignold in "Henry the Fifth." He later appeared in support of Adelaide Neilson, Mme. Januschek, the elder Salvini, Rossi, Frank Mayo, Frederick Warde, Ada Dias, Kate Claxton, Effie Ellsler and John T. Raymond. He played the leading role in "The Great Metropolis," and was the original Tom Boone with Mrs. Leslie Carter in "The Heart of Maryland." For a number of years he played the "Sheik" in Ben Hur. His last appearance was with Lenore Ulrich in the "Son Daughter" at the Belasco Theatre. He is survived by his widow, Stella Boniface Weaver, and his sister, Mrs. Horace McVicker.

FOX SAILS FOR EUROPE

William Fox, picture maker and theatre proprietor sailed for London on the *Aquitania* on Tuesday of this week.

He is going to London to meet A. S. Hutchinson, the author of "If Winter Comes," and discuss with him the production of the picture. Harry Millarde, who has been chosen by Mr. Fox to direct "If Winter Comes," will join the author and the producer in London. Mr. Fox will of course devote some of his time to visiting the Fox offices in Europe and give his personal attention to the business this company has established on the other side.

WARFIELD TO PLAY "SHYLOCK"

David Warfield under the direction of David Belasco, will this year be seen as Skylock in "The Merchant of Venice."

STOCK FOR SYRACUSE

SYRACUSE, May 23.—The Wieting will be opened on Monday, May 29, by the Westchester Players, who will offer a season of stock. The Westchester Players came from Mount Vernon, where they have just concluded a two years' most successful engagement under the management of B. L. Feinblatt, who is a prominent resident of the City of Homes, and who has been engaged in the theatrical business there many years.

Mr. Feinblatt brings his company of players to Syracuse with the confident expectation that they will meet with the same measure of success here as achieved in their home city. Theatrical producers grant a high standard of production is demanded by the critical audiences of Mount Vernon and its environs, the richest suburban section in the metropolitan area, and a successful appearance there is a guarantee of proven merit and superiority.

The Westchester Players during their seasons in Mount Vernon have produced some of the great plays of the decade. Mr. Feinblatt securing the attractions for their first stock release. The players have won the highest praise from the New York managers and producers for the presentations they have given. In accuracy of delineation and fidelity of detail, nothing has approached the achievements of the Westchester Players in this entire section. Theatregoers of Syracuse and vicinity may be assured that whatever the Westchester Players produce in their local engagement everything will be 100 per cent standard.

The director of the organization is Harry Jackson, a veteran in the stage section, who has produced some of the greatest successes of the stage. The company is headed by William Desmonde and Leslie Adams, and its entire personnel compares most favorably with the standard of dramatic ability of such stage organizations as the Neighborhood Players, the Theatre Guild and others equally well known. The Westchester Players are regarded very highly in the metropolitan area, and owners of big productions have been pleased to release their plays to stock premier performances of this company.

The Westchester Players will open their Syracuse engagement with the great comedy drama, "The Mirage," which it will be recalled, achieved a run of many months in New York, and was counted one of the greatest successes in which the noted actress, Florence Reid, ever appeared. It was a considerable distinction to secure this play for stock, but it was released to the Westchester Players because of the great reputation they had won.

LETTER LIST

GENTLEMEN	Vernon, Walter	Herbert, Miss E.
Apollon, D. A.	Wallace, Henry	Hanscom, Frankie
Collins, C. W.	Watson, Joe	Howard, June
Fisher, Bob		Hynes, Miss A.
Girdons, Lew		L.
Healey, Tim	Bates, Mrs. C.	Hebron, Marion
Leon, Geo.	Bruns, Nina	Kenison, Daisy
La Forge & Mansfield	Bennett, Miss	J.
Messinger, Chas.	Bernard, Mae E.	Lyons, Zita
Nordstrom, Leroy	Brice, Fanny	Leslie, Amy
Nagel, Mich.	Cooper, Katharine	Merrill, Alma E.
Schlenker, Benj.	Channing, Ruth	McRae, Sally
Sharkey, Ronald	Drew, Charlotte	McPherson, Mary
Shy, Gus	Franks, Myrtle	Nack, Estelle
Schichtl, G.	Guard, Alice	Roberts, Miss E.
		White, Bell

HARRIS SIGNS DUNCANS

Sam H. Harris has signed a contract with the Duncan Sisters to appear next season under his management. Their appearance will be all the more noteworthy because of their creation of roles in a play they have written themselves.

Both words and music are the works of these clever comedienne. Guy Bolton will collaborate with the sisters in the completion of the play which Mr. Harris will produce.

The Duncan Sisters have been seen in recent Broadway successes winning instant popularity with their quaint creations and renditions. No two artists have won favor so quickly as these two original girls, and to head a company all of their own composition is a fine example of their originality and cleverness. Having just closed their season the Duncans leave tomorrow on the *Aquitania*.

FRANCES McGRATH BACK

Frances McGrath is back with the Blaney Players at the Yorkville Theatre.

Miss McGrath was leading woman with the Players at the same house two seasons ago and became so popular with the natives of that section of the East Side they petitioned recently for her return. The management acceded to their wishes gladly and so last night the actress made her reappearance at the Yorkville in the leading role of "Baby Mine."

Plenty of excitement attended Miss McGrath's return to the fold, not the least of which was an automobile parade. Fifteen cars were in line, headed by a fire and drum corps, and the cavalcade escorted the object of all the attention to the stage door of the theatre.

"STORM" AT ALHAMBRA

"The Storm" is being presented this week at B. F. Keith's Alhambra. This is the fourth week of stock, at the house and the company headed by Dorothy Shoemaker and Dwight A. Meade is meeting with much success.

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